

ON 170

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## NB Music, Wholesalers n 50% Deal

By IS HOROWITZ

HOLLYWOOD, Fla.—One year after its accidental elimination of the traditional jobber discount on pop print music, Warner Bros.-Lanc has moved to create a subdistributor net. Tering selected wholesalers a straight 50% off in exclusive territories.

At NARM last week, 15 subdistributors are named by the giant publishing firm, including a number of jobbers who were among the company's most outspoken critics following its decision to void the standard 55% discount to middlemen.

Full NARM coverage on  
pages 3, 4, 51-57.

In April 1978, Warner Bros. placed all accounts, regardless of size, on a uniform 40% off-in-store discount structure, except for periodic clearing programs.

The firm stated it needed the extra edge to  
(Continued on page 95)



Billboard photo by Jeff Myers, Adam Spinks  
**STORE DISCO**—Dancers grate in the nation's first known disco within a record/tape/accessories store in The Greenbrier Sound Warehouse outlet in Houston. The 2,000 square foot glass-enclosed area, complete with a comprehensive inventory of disco LPs is part of the 11,000 square foot full-line store. See story on page 10.

## PVC, VINYL AFFECTED

## Raw Material Hikes Start Chain Reaction

By GERRY WOOD

NASHVILLE—Major suppliers of vinyl resins and PVC pellets are boosting prices from two to four cents a pound. The price hikes already are starting a chain reaction as the increases are passed along from pressing plants to record labels and exerting new pressures on dealer and consumer pricing.

Related oil price rise story on page B3.

## Distributors Mulling Plan To Fund New Labels

By IRY LICHTMAN

HOLLYWOOD, Fla.—An informal meeting of five major independent distributors at the NARM convention here may lead to a corporation designed to fund record producers and their labels.

At the request of Ray Harris, president of AVI Records, representatives of the five distributors met for about 1½ hours and, according to a source present at the meet, the distributors were receptive to the concept and planned to meet again at a future date in a key city.

Representatives of the following distributors were reportedly present: M.S. Chicago.

(Continued on page 95)

Some of the increases were instituted in March while others become effective Monday (2). And the handful of key suppliers indicate another round of increases could come as early as July.

Recent oil price hikes by the Organization of Petroleum Exporting Countries is one reason for the current round of vinyl hikes. Equally a factor is the more stringent Environmental Protection Agency clean air regulations that

(Continued on page 95)

## New! Expanded Disco Chart See page 77

## Blank Tape Levy Urged In Sweden

By MIKE HENNESSY

&amp; PETER JONES

STOCKHOLM, Sweden may be the first country in the world to introduce a levy on blank cassettes to compensate copyright holders—if a proposal by the State Council for Culture is adopted.

The suggestion, contained in a 35-page document published by the Phonogram Dept. of the Council, recommends introduction of the levy, effective July 1, 1980, on the

(Continued on page 87)

## A/V Future Here—ITA

By STEPHEN TRAMMAN

HILTON HEAD ISLAND, S.C.

The future is now for the music industry as key developments in new audio and video technology are unveiled and updated at the ninth annual International Tape Association seminar which began its four-day run here Sunday (1).

A report on the first 90 days of the Philips/MCA videocassette marketing from Ken Ingram of Magnavox and a report on the Matsushita VHS

(Continued on page 66)



**'Hair'**—the original soundtrack of the smash motion picture, distributed by United Artists, is on RCA Records and is exploding around the nation. He Lester Persky and Michael Butler production of a Miles Forman Film of Rages, Rado and McDermott's 'Hair' is on the way to the top of the charts. (Advertisements)



Get ready for the real thing. See page 8. (Advertisements)

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**ON A&M RECORDS & TAPES**

by Marvin Hamlisch and Mike Post  
The Doe Averbach Organization



# NARM Considers Global Flavored Summit As Topics Become International In Scope

By JOHN SUPPEL, IS HOROWITZ & IRV LICHMAN

HOLLYWOOD, Fla.—The National Association of Recording Merchandisers appears ready to spread its wings globally after its 1979 convention here last week drew more than 40 foreign company registrants.

While approximately 50% were from Canada, the remainder ranged from the U.K. and continental Europe to Mexico and Central America. K-tel registered 10 executives alone.

It's certain that NARM's Joe Cohen and the new board will program specific international-flavored sub-

jects and include out-of-U.S. participants at the 1980 record/tape industry summit slated for the MGM Grand Hotel, Las Vegas, March 23-28.

Those among the more than 2,100 registrants and estimated 1,200 hangers-on, many of whom gave credence through loose security, heard urgent how-frownsers decided March 23. These vertical industry segments spoke candidly about employee salaries, transportation and gassing gross margins.

Showups at calendared conclaves

functions fell off as the convention went into its final fifth day Tuesday (27). Two prominent board members volunteered NARM should spare to four days in 1980. The important merchandising forum Monday (26) never really came off. A NARM-sponsored a/v show commensured six months earlier at a reported cost of \$30,000, failed to make the convention deadline. It will probably be shown at the 22 regional retailing clinics scheduled for later this year.

The primary concern of most registrants, imminent strong album re-

leases, never was really discussed. Of the a/v presentations by major vendors, only the Casablanca Records' show hinted at a new release from Kiss in the near future. Conventioners and they collared label executives about the drought, but secured no sound explanation as to the sparsity of forthcoming prospective hits.

Falling the repertoire gap was the largest number of cutover/delusion movers yet at NARM. And they were high-profile in 1979. Merrill Rose of Chicago was even giving out caps with his company name of

them. The manufactured-in-Canada album movers also surfaced. Ivor Liss of Quebec City leafleted conventioners offering the Rod Stewart "Blondes" album at \$15.55. Liss said it was a loss leader.

Goldendisco Industries Corp., Easton, N.J., stated in its brochure: "We are the cheapest in current records available from Canada. We have the entire catalog of Columbia, Capitol, MCA, Motown and 50 other Century-Fox for only \$3.45 for \$7.98 records and \$3.90 for \$8.98 records."

(Continued on page 37)

## Issue of Deregulation Confused NAB Topic

By DOUG HALL

DALLAS—While deregulation of radio may have been the hottest topic now before Congress to repeal the Communications Act and deregulate the broadcasting industry, which among other things would eliminate several restrictions on radio programming.

In the Senate, Sen. Ernest Hollen (D-S.C.) and Barry Goldwater (R-Ariz.) have both introduced bills to deregulate the industry.

Don Desmarchais, president of legislation from the House Communication Subcommittee was introduced Thursday (29) by Rep. Lionel

Van Deelen (D-Calif.), chairman of the committee.

On top of this, President Carter came to Dallas Sunday (25) to kick off the convention and propose legislation to deregulate just about ev-

NAB coverage appears on pages 28, 30.

everything. Some observers see his call to "reduce, rationalize and streamline the regulatory burden throughout American life" as a move which could interrupt and delay a less complicated approach to just deregulation of broadcasting.

While deregulation is moving through the federal government on several fronts, broadcasters them-

(Continued on page 30)

## Canada's Record World To Franchise Stores In U.S.

By JIM BAKER

BUFFALO—Record World, the Toronto-based chain of retail record franchises, is expanding across the Canadian border and plans to open several stores in the Buffalo area within the next half-year.

Don Desmarchais, president of Record World, does not specify how many outlets will open in the Western New York region, but does acknowledge: "We hope to have a few stores open for business in the next six months."

That number is expected to approach a half-dozen, placing Record World in competition here with nine Caves outlets, Len Silver's Record Theatre and two National Record Mart stores, among others.

"We have 30 stores throughout the province of Ontario and one reason we chose to move into Buffalo is the city's proximity," Desmarchais says. "We're into St. Catharines (Ont.) now and that's very close."

Furthermore, the Canadian dollar situation (the U.S. dollar worth 18% more as this is written) also makes it advantageous for us to do this," Desmarchais points out.

Record World is a franchise operation and Desmarchais notes that while such ventures have succeeded on a broad scale in Canada, they have generally fizzled in this country.

In the U.S., the franchising aspect of record operations generally isn't done," Desmarchais says. "A major exception is the Western part of the country, where 120 franchises within three or four organizations now are running successfully, but generally it's all large corporations in the U.S."

Desmarchais says he's talking to a number of Buffalo-area people about opening a franchise. "I'm looking for the smaller investor, the

(Continued on page 110)

## Illinois One-Stop Kicks Major Retail Chain

By ALAN PENCHANSKY

CHICAGO—Franchised Sound Warehouse record stores are being knit into a major Midwest retail chain by the Sound Unlimited Corp., accounting for the bulk of new retail openings in this region today.

Many smaller record dealers are graduating to larger stores through the franchise, which Sound Unlimited Skokie, Ill., introduced more than a year ago. The stores share identical design features, image and advertising, but are individually owned.

An accelerated openings pace is expected to bring the total of these franchises to 15 before Christmas, according to Lou Gould, manager of Sound Warehouse operations for Sound Unlimited. Three new stores will open their doors within the next five weeks in Downers Grove, Ill., Arlington Heights, Ill., and Griffith, Ind., Gould reports.

The stores purchase custom-designed fixtures and rights to the name Sound Warehouse from Noel Gimbel's Sound Unlimited one-



PITCHING IN—MCA Records president Bob Siner lends a helping hand at the site where the new MCA Records building is being constructed in Universal City, Calif.

## Canadian One-Stops Find NARM Hot Lowball Mart

By IS HOROWITZ

HOLLYWOOD, Fla.—Canadian one-stops found ready customers for exports of both front-line and cutout products at NARM last week.

In corridor confabs and informal meetings in hotel suites they met with both U.S. retailers and rackjobbers setting deals for delivery of albums at well below the domestic going rate.

In an allied development, the convention served also as a trade meadow for Canadian exporters and European importers. In at least one case, more business was written with

British buyers than with American. Rumbles of label discontent with pricing Canadian exports were heard, with some saying that manufacturers across the northern border might raise their list prices to make the transfers less attractive if the trend continues.

Meanwhile, with the Canadian dollar worth 86 cents in this country, the economies realized by U.S. purchasers remain a potent lure. Even with the 5% import levy and payment of shipping charges Canadian

(Continued on page 54)







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Art Garfunkel—have aroused reactions like this: "Leah Kunkel was Garfunkel's secret weapon," wrote John Milward of the *Chicago Reader*. "(With) a gentle but commanding voice that conveyed a warm femininity, she has a formidable musical future."

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# Regulation of Broadcast Hearings

By JEAN CALLAHAN

WASHINGTON Long-awaited revision of the House version of the Communications Act, reintroduced Thursday (29), goes into hearings beginning in April. If hearings stay on schedule, Subcommittee chairman Lionel Van Deerlin (D-Calif.) expects the bill to be marked up by the fourth of July and predicts passage by the end of 1979.

The new bill deregulates radio, calls for the gradual deregulation of television over a 10-year period and also prohibits regulation of cable.

"Technology doesn't wait for man and his laws to catch up," says Van Deerlin in his introduction to the bill. "Under current laws, we're simply not able to keep up with recent advances like Xerox's X-10 system, the RCA earth station or video-disks."

"In the next 10 years," added Rep James Collins (R-Tex.), the bill's cosponsor, "technology is going to do a lot more to foster competition than any form of government regulation can."

Under the new act, the FCC would be abolished and replaced with a Communications Regulatory Commission, a body of five commissioners appointed by the President to non-renewable 10-year terms.

The bill eliminates the "public interest" standard for radio and replaces the "public interest" concept for tv with a requirement that broadcasters provide news, public affairs and locally produced programs at their discretion throughout the broadcast day.

The spectrum resource fee included in the new bill is no longer tied to any subsidy of public broad-

casting, radio telecommunications or minority ownership funding. Using a formula of 25% of annual revenues under \$11 million plus 25% of annual revenues from \$11 to \$100 million plus 10% of annual revenues over \$100 million, the fee works out to a radio station grossing \$500,000 annually would pay \$1250 per year for the value of the spectrum used.

The cable deregulation provision of the new bill gives authority to permit retransmission or rebroadcast of programs to producers and programmers instead of broadcasters. "Authority rests with the person who owns or controls exclusive rights to the program," explains Van Deerlin. "This will encourage richer and more diverse programming by cable."

## Record Retailer Tests Court On Drug-Type Items

By ALAN PENCHANSKY

CHICAGO—The Flipside record and tape chain is pitted against the village of Hoffman Estates, Ill., in a Federal District Court trial that opens there on March 23.

Attorneys for the nine-outlet chain are arguing before Judge George N. Leighton that a municipal ordinance controlling sale of drug-related paraphernalia is unconstitutional under broad and vague language.

Several other constitutional challenges to the measure are raised by Flipside attorney Mike Pritsker of Pritsker and Glass, Ltd.

Most rolling papers, pipes, bonges, etc., have been removed from the Flipside Hoffman Estates store awaiting outcome of the litigation. The suit was brought by Flipside last May.

The suit seeks a permanent injunction against the control ordinance enacted last February. Damages for loss of business also are being asked for by Flipside co-owners Stephen Carl and Larry Rosenbaum.

According to the brothers, the future of paraphernalia sales in record and tape stores in Illinois hangs in the balance in this trial. Several types of the chain's outlets have lifted paraphernalia, as control legislation spreads through the suburbs here.

The National Organization To Reform Marijuana Laws is allied with the Rosenbaums in the court challenge.

Licensing of all paraphernalia dealers is required by the Hoffman Estates ordinance, and sale of para-

(Continued on page 95)

## Billboard Buys

NEW YORK—Billboard Publications Inc. has reached an agreement in principle with Cox Broadcasting to acquire American Photographic Book Publishing Co. Inc., it was announced by W.D. Littlefield, Billboard chairman, and Robert Males, president of the Cox publishing division. With 1978 sales of more than \$4 million, the publishing operation will be merged with Billboard's Watson-Guptill book division, making it America's largest publisher by number of titles and audiophiles, phylodiscographical books.

## Integrity Corp. Expecting Loss In 2nd Half Of Year

LOS ANGELES—The nation's sole publicly-held record/tape/accessories retailer, Integrity Entertainment Corp., has shaved its February forecast of \$1.6 million or 51 cents per share earnings for fiscal year ending June 30, 1979, on sales of \$5.75 million.

Founder/president Lee Harbstone of Integrity scaled down his earlier prediction last week explaining the reason: a second half of the year that anticipated a substantial loss for the second half of the current fiscal year.

Harbstone blamed the diminishing number of solid new album releases, persistent construction delays in opening new stores and spe-

cialing overhead for the earnings drop.

Increased inventory markdowns, too, manifest by sporadic storewide sales in both Wherehouse and Big Ben stores in January and February contributed to the decline, Harbstone said.

For fiscal 1978, Integrity reported a net income of \$1,012,000 or 45 cents a share.

For the first half of fiscal 1979, ending March 31, 1979, Integrity earned 36 cents per share on sales of \$1,126,000 from sales of \$1,685,000.

## Countersuit Puts Licensing Rules Under Scrutiny

WILMINGTON, Del. The Licensing systems of ASCAP and BMI are under scrutiny in a countersuit filed by the Triple Nickel Saloon. ASCAP and BMI had brought suit against the Triple Nickel Saloon located at nearby Bear, Del. Aug. 23, 1977, for failing to abide by BMI's licensing rules.

However, Moorlaw, Inc., owned by Robert C. Moor, Jr., who also is named in the BMI suit, filed a countersuit in a suit that has national significance. U.S. Circuit Judge Walter K. Stapleton here has ordered the case to trial in December 1979. William W. West Jr., attorney for the country music venue, who filed the countersuit under the Sherman and Clayton antitrust laws, feels the case threatens to blow apart the virtual monopoly on copyright music by ASCAP and BMI.

West brought ASCAP in as a co-conspirator, lumping it with BMI as allegedly conspiring to pool and license music in restraint of trade in effect, creating a monopoly.

Both BMI and ASCAP routinely have been filing and winning such suits against small taverns.

Triple Nickel's countersuit asks Judge Stapleton to make the suit a class action in behalf of all small restaurants and taverns in Pennsylvania, New Jersey, Delaware and Maryland. The judge expected to rule on the suit in late spring. The countersuit also asks for triple damages for Triple Nickel, plus reasonable costs and lawyer's fees, as provided in Federal antitrust laws.

## Market Quotations

As of closing, March 28, 1979

High	Low	NAME	P-E	(Book)	High	Low	Close	Change
37 1/2	32 1/2	ABC	7	83	34 1/2	34 1/2	34 1/2	+
31 1/2	34	American Can	6	88	38 1/2	37 1/2	37 1/2	+
17 1/2	14	Amplex	11	101	10 1/2	10 1/2	10 1/2	+
20	20	Automatic Radio	7	43	2 1/2	2 1/2	2 1/2	+
28	21 1/2	Blackboard Radio	8	247	21 1/2	21 1/2	21 1/2	+
55 1/2	45	CBS	6	158	48	48 1/2	48 1/2	+
28 1/2	28 1/2	Columbia Pictures	4	991	24	22 1/2	22 1/2	+
13 1/2	9 1/2	Craig Corp.	7	88	11 1/2	11 1/2	11 1/2	+
25 1/2	13 1/2	Gold Key	20	577	25	20 1/2	20 1/2	+
17	12 1/2	Handmaker	7	17	18 1/2	18 1/2	18 1/2	+
7 1/2	6 1/2	Int'l	6	158	14 1/2	14 1/2	14 1/2	+
3 1/2	2 1/2	Lafayette Radio	8	312	27	26 1/2	26 1/2	+
37 1/2	31 1/2	Matsushita Electronics	6	3094	31 1/2	31 1/2	31 1/2	+
46 1/2	39 1/2	Memorex	7	44	40 1/2	40 1/2	40 1/2	+
26	26 1/2	Memorex	8	975	36 1/2	36 1/2	36 1/2	+
66	58 1/2	Motorola	14	161	55 1/2	55 1/2	55 1/2	+
42	36	Motorola	10	468	36 1/2	36 1/2	36 1/2	+
29 1/2	24 1/2	North American Philips	17	27	26 1/2	27	27	+
22 1/2	18	Pioneer Electronics	7	312	27	26 1/2	26 1/2	+
25 1/2	14 1/2	Playboy	29	81	22 1/2	22 1/2	22 1/2	+
28 1/2	15	RCA	7	312	27	26 1/2	26 1/2	+
8 1/2	7 1/2	Sony	15	79	8 1/2	8 1/2	8 1/2	+
29 1/2	22 1/2	Tandy	8	383	26 1/2	25 1/2	25 1/2	+
10 1/2	8 1/2	Telecor	7	118	10 1/2	10 1/2	10 1/2	+
46 1/2	46	Texas	10	809	46	46	46	+
3 1/2	2 1/2	Tanna	5	2	2 1/2	2 1/2	2 1/2	+
17 1/2	16 1/2	Transpac	10	460	17 1/2	16 1/2	16 1/2	+
49 1/2	30	Union Carbide	5	469	34 1/2	34 1/2	34 1/2	+
43 1/2	42 1/2	Warner Communications	8	232	48 1/2	48 1/2	48 1/2	+
12 1/2	12 1/2	Zenith	12	134	15 1/2	15 1/2	15 1/2	+

OVER THE COUNTER	P-E	Sales	Div	Ask	OVER THE COUNTER	P-E	Sales	Div	Ask
ABSCO	—	—	1 1/2	2 1/2	Koss Corp.	7	18	4 1/2	5 1/2
ElectroSound	—	—	4	47	4 1/2	5 1/2	—	21	2 1/2
Group	—	—	4	47	4 1/2	5 1/2	—	21	2 1/2
First Artists	34	9	6	8 1/2	U-Junction	25	40	5	5 1/2
Prolog	—	200	1	1	Orion Corp.	6	—	2 1/2	3
GRT	—	132	2 1/2	2 1/2	Schwartz	—	4	1 1/2	3 1/2
Integrity Ent	—	132	2 1/2	2 1/2	Brook	—	4	1 1/2	3 1/2

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. For more information concerning this information, contact the following: Dean Witter, Inc., 400 West Avenue, Suite 100, Toluca Lake, Calif. 91602 (310) 241-2700, member of the New York Stock Exchange Inc.

## Jimmy's, Sutton Distrib In Payoff Plan Meet

NEW YORK—Attorneys for Jimmy's Music World and Sutton Record Distributors are scheduled to appear in court to accept the plan of arrangement to begin payments to their creditors.

An order was signed Feb. 14, 1979, by U.S. Bankruptcy Judge J.

Galaxy which acknowledged that the debtors had obtained the required majority of creditors and to debt to accept the plan of arrangement for the payment of creditors, and appointed Donald Newman as the agent to disburse payments.

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## Retail Chain Opens In-Store Disco Sound Warehouse Experiments With Pilot Program

By JOHN NIPPEL

LOS ANGELES The burgeoning 28-store Sound Warehouse chain in the Southwest has opened the nation's first glass-enclosed in-store disco as a pilot concept in its newest of six stores in the greater Houston area.

The isolated area, featuring a 25-by-20 foot dance floor, a disco DJ console and sound system and a 6,000-album and 2,000 12-inch disco singles inventory, is the focal point of a drive to project the six Houston stores as the disco stores there.

Disco industry veterans Terry Chapman and Chuck Proke were hired late in 1978 as consultants by

Brunson Evans, general manager of the Houston wing of the Oklahoma City-based chain.

"We have been working 70 hours and more a week to build eventual record and tape inventory and get the disco area open," Chapman says. "At the start, we found only a small nucleus of the primary titles in the Shepard/Farnham store. I estimate we are now stocking more than 2,000 disco-oriented disks."

"We have more than 300 12-inch disco titles. Our inventory is deep and it will grow deeper. In order to offer a comprehensive inventory, we bought from as far away as New York City."

Chapman and Proke head a long-range program for the Sound Warehouse stores, states Barbara Burroughs, regional advertising director for Bromo Distributing, Oklahoma City, parent company of the chain.

The 2,000-square-foot in the 16,000 square foot freestanding location in Houston was originally slated for a classical album haven.

The Sound Warehouse chain has pioneered this separated classical area concept, starting in 1977. As construction began late last year, chain executives visiting Houston noted the store laid in the center of an immediate radius within which were four discos: the Ritz, Normans, the Old Plantation and Galleria. With the growing emphasis on disco, it was decided to change the classical

concept to a disco theme.

Proke and Chapman operate Sound Trek, a mobile disco firm and a maker of disco tapes for approximately 12 disco titles in the Houston area. Chapman, a former Cincinnati and Miami disco veteran, and Proke, who consulted the Record Rack, a Houston retailer, before coming with Sound Warehouse, see the disco concept emerging larger in the other five stores.

The audio setup in the new store contains a Numark master studio mixer, two Technics model 1600 direct-drive turntables, a 300-watt Luxman amplifier and four Norman Laboratories model 8 three-way speakers. Track spotlights have replaced the former fluorescent lighting. A mirror hall with spotlights hangs overhead. Lighting can be controlled by the DJ.

Currently, Chapman and Proke are utilizing DJs from area discos to work on as yet unscheduled program.

### WEA Staff Meets

LOS ANGELES WEA's eight newly appointed special projects coordinators convene for the first time here beginning Monday (2) and ending Wednesday.

The meetings, chaired by Mary Heffer, national special projects coordinator, take place at both the Sheraton Universal in suburban Universal City and at WEA headquarters in Burbank.

## TWO CONFIGURATIONS

## Colorful Singles Make 1st Free Flight Issue

By KIP KIRBY

NASHVILLE—Three of the first four artist releases on Free Flight Records, RCA's new Nashville-based pop label, have been issued on both seven-inch and 12-inch singles—and two of these have also involved the use of colored vinyl.

"Stay," Free Flight's debut release, by February by singer Michael, was shipped dually as seven-inch black and promotional blue vinyl 45s, and also as a 12-inch 33's black disk.

In March, the label shipped its first 12-inch disco single by artist Debbie Peters, entitled "Boogie With Me Baby," along with a seven-inch standard version of the same record.

This was followed by a red vinyl 12-inch rock single on Free Flight's Scandinavian discovery, Alex, under the title, "Heartbreak Queen." The record has also been issued as a standard seven-inch 45.

Commenting on Free Flight's jump into the 12-inch disk market, Joe Galante, vice president of marketing for RCA, points to the emerging importance of

AOR radio in programming demands.

A 12-inch single that spins at 33 1/3 is automatically compatible with the established album-oriented format, he notes, observing that disk jockeys prefer not having to change speeds on their turntables in order to incorporate singles play along with album cuts.

Galante also adds that a secondary advantage inherent in the 12-inch disk is that audio fidelity reproduction is more accurate, due to increased spacing between the grooves on the record.

"It gives us more versatility and a greater chance for airplay on our artists in both Top 40 and AOR markets when we release dual versions of the same record," he says. "It's almost to the point where record companies are going to have to put out 12-inch singles if we want them to play on album-oriented stations."

RCA believes that its 12-inch disco single by Debbie Peters, "Boogie With Me Baby," is the first of its kind to be recorded and released out of Nashville.

## 9 Elected To Fill ASCAP's Board In Pop Division

NEW YORK—Stanley Adams, Sammy Cohen, Cy Coleman, Hal David, George Dunning, Sammy Fain, Arthur Hamilton, Gerald Marks and Arthur Schwartz were elected to the popular production field as a result of the biennial election for the board of directors of ASCAP.

The writer members in the standard field are Morton Gould, Elie Siegmeister and Virgil Thomson.

Popular production members are Leon J. Breidler of Shapiro, Bernstein & Co. Inc., Salvatore T. Chiantia of MCA Inc. (MCA Music), Sidney Herman of Paramount Music Corp., Irwin Z. Robinson of Chappell & Co. Inc., Wesley H. Rose of Milne Music Inc., Larry Shayne of Larry Shayne Enterprises, Lester Sill of Colgems-EMI Music Inc., Ed Silvers of Warner Bros. Inc. (Warner Bros. Music), and Mike Stewart of World Song Publishing, Inc.

The standard publisher directors are Ernest R. Farmer of Shawnee Press, Inc., Edward Murphy of G. Schirmer, Inc. and W. Stuart Pope of Boosey and Hawkes, Inc.

The board members were elected to serve a two year term commencing April 1, 1979.



CHOCOLATE LP—David Byrne, of the Talking Heads, holds a chocolate LP given to him by Sire Records for the "semi sweet taste of success of the LP, 'More Songs About Buildings And Food,'" following an appearance in New York.

## 2-LP Cap Promo Package

LOS ANGELES Capitol's sales department has created a special double LP containing 23 singles and album tracks from 18 current albums on Capitol, Harvest and EMI-America Records.

Designed as an in-store sales tool and titled "Fresh Air," the LPs will be delivered to retail accounts in mid-March.

The package is a limited edition and not for sale.

Artists highlighted include McGinnis, Clark & Hilman, Desmond, Child & Rouge, Gonzalez, Mowen Martin, the J. Geils Band, Bob Welch, Baroque Band, April Wine, Anne Murray, Bob Seger & the Silver Bullet Band, Kim Carnes, the Little River Band, Marshall Man, Tavares, Chap Taylor, Peabo Bryson and Alice & the Soul Sneakers.

Notes about the songs are included on the LP.

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Little Feat's Lowell George  
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# The world was ready for somebody real. And we're all so glad she got to be gold.

In an interview last fall, Cheryl Lynn said, "I always thought of entertainers as being real glamorous, you know, the make-up, and the hair... and I was shy... I always preferred being in the background." But this lady, with a face so innocent that her first producer called her up and said he wanted to protect her "from the wolves," and the voice so clearly special that the first time she was heard on the air she already belonged to the world; this lady has become the most glamorous entertainer in an industry not easily startled into awarding stardom.

After recording her first album with producers David and Marty Paich, Cheryl Lynn was still in awe of the musicians she worked with. "When I was singing along with the musicians... the pace was just pulling me... and I felt like I better jump on the train!" Back in the offices of Columbia Records, this local L.A. girl was turning into an express talent faster than a speeding Billboard bullet. "Got to Be Real" raced up the r&b charts, then leapt over to the pop, and went all the way to the top.

At radio stations and out on the street, Cheryl Lynn bypassed the "buzz" that record people start about a new artist. She became instantly known as a star not made, or born, but a star that exploded bright-hot right before our eyes. Discos danced to her; cabdrivers drove tapping her tune; out of every shoe store and chic boutique, the sound of Cheryl Lynn warmed up the winter and went straight to our hearts.

"I always took music as being a reward," Cheryl Lynn said in that interview last fall. Now Cheryl Lynn has one of the biggest music rewards. A gold single, gold album. A gold single, "Got to Be Real." And we all get the glad reward of hearing her music and looking forward to all the good Cheryl Lynn from now on.



Produced by David Paich and Marty Paich

**"Cheryl Lynn" on  
Columbia Records  
and Tapes.**



## LOS ANGELES RETAILERS

# Competition Helps All Ears & Aron's

By CARY DARLING

LOS ANGELES—Four-month-old Rene's All Ears Records is located down the street from the established Aron's Record Store in this city's Fairfax district. But owner Rene Cortez says he is not in direct competition with the older retailer.

"I was a partner in Aron's and we're doing this by mutual agreement to bring more business into the area," explains Cortez. "He was the owner with a profit-sharing plan but there was a personality clash. He felt I should open my own store. I owned the property on the corner so that's where I put it."

The 1,800-square foot building at 707 N. Spaulding was specially built for Cortez. He admits Aron's was not pleased with his choice of location at first but now has begun to see some advantages.

"This store hasn't hurt him at all," claims Cortez. "In fact there's been a little increase in his business." Cortez attributes this to the fact more patrons have been drawn into the area.

Though the store is located near the large Fairfax High School, Cortez says the students are not a major

part of his revenue. "Most of my customers are some of the loyal clientele I developed at Aron's."

He claims business has been good so far even though he has no set promotional plans. Ads have been placed in small newspapers but not in major publications. Radio advertising may be used in the future but nothing is set.

Rene's All Ears stocks all types of music except, for the time being, classical. He plans to remedy this soon by installing a classical section. Although special emphasis is placed on imports and used records, American chart material is also stocked. \$7.98 product lots for \$4.99 and \$8.98 material sells for \$5.49.

Top 30 pop singles, picture disks, new wave singles and 12-inch disco material are also stocked. In jazz, no direct-to-disk are available but he stocks the top charted jazz product as well as the more well-known older material.

Including Cortez, the store employs five persons. It is open Monday through Saturday from 10:30 a.m. until 10 p.m. and on Sundays from 11 a.m. until 7 p.m.

"Let's Dance," "Lonely Street," "A Lover's Question"

Also, "Misirlou," "My Eyes Adored You," "Personality," "Pledging My Love," "Put Your Head On My Shoulder," "Rockin' Robin," "Southern Nights," "Tell Me Why," "Torn Between Two Lovers," "You Are So Beautiful," "You Belong To My Heart (Solamente Una Vez)," "You Send Me" and "You, You, You."

The writer and publisher of each song receive special awards and get additional performance credit on all future use.

Paul McCartney leads the pack with 12 awards, followed by John Lennon with 11. Norman Gimbel with nine and Paul Simon with seven.

## Island Inks Its 1st U.S. Rocker

LOS ANGELES—Island Records has signed its first ever U.S. rock band, indicative of the new direction the label is taking.

The group is the American Standard Band based out of Massachusetts whose self-titled album was released last week.

Island has been stigmatized as a predominantly reggae and English rock-oriented label via acts like Bob Marley, Robert Palmer, Steve Winwood and others.

According to Marshall Blonstein, president of Island for the past three months, he and label chief Chris Blackwell realized that there were too many acts on the label "not capable of breaking big in the U.S."

Explains Blonstein: "We're trying to get away from our big and mid-direction. Chris and I looked at our roster and decided on a firm direction we wanted to go in."

The emphasis on future signings, says Blonstein, will be on mainstream U.S. rock acts.

Island has forthcoming releases from Robert Palmer, Steve Winwood and new English rock band called Runner.



TELETHON GUESTS—Casablanca artists grace the Easter Seals telethon with co-host Don Kirshner, right. That's Donna Summer and members of Dreams on the set of KTLA, Los Angeles.

## Warners Reissues 63 ECM Jazz Packages

LOS ANGELES—ECM and Warner Bros. are re-releasing 63 albums from ECM's jazz catalog.

The re-release is scheduled in two parts with the first in April and the second in June and will make available material which had been domestically released through ECM's

## Chappell Linking Bunny Sigler's Company

NEW YORK—Bunny Sigler, the writer-producer-artist, has entered into an exclusive music publishing deal with Chappell Muey Publishing Co.

Sigler's material has been cut by a number of artists, in addition to his own recording dates. He's currently

previous distribution pact with Poly-

Included in the 63 albums are the entire ECM output of Keith Jarrett, Chick Corea, Gary Burton, Ralph Towner and Pat Metheny. Other artists to be released are Jack DeJohnette, Terje Rypdal, Art Landy and Steve Kuhn.

a number one soul cut with his Sal soul recording of "I Got My Mind Made Up," which is also scoring on the pop charts.

On his Gold Mind/Sabouh label, he's making disco action with a 12-inch, "By The Way You Dance." His latest album is "I've Always Wanted To Sing."

## For Exciting Cut-Outs

LOS ANGELES—ECM and Warner Bros. are re-releasing 63 albums from ECM's jazz catalog.

The re-release is scheduled in two parts with the first in April and the second in June and will make available material which had been domestically released through ECM's

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## BMI Adds 28 Songs To Million Performance List

LOS ANGELES—Twenty-eight songs have been added to BMI's million performance songs bringing the total to 327.

BMI performance figures are determined from logged reports of some 500,000 hours that are submitted annually by U.S. radio and television networks.

The new songs are "After The Lovin'," "Angel Of The Morning," "Blue Suede Shoes," "Daniel," "Endlessly," "Handy Man," "Your Love Has Lured Me Higher And Higher," "How Sweet It Is To Be Loved By You," "I Can't Help It," "I Just Want To Be Your Everything," "I Walk The Line," "I'm Walkin'."

## NIPPER FOR RCA TOWER

CAMDEN, N.J.—Four stained-glass windows depicting RCA's "His Master's Voice" trademark will be installed in the tower of the RCA Corp. building here. It was there that the Victor Talking Machine Co., later acquired by RCA, made record history.

When the 14½-foot diameter windows are lit at night, they will be visible from communities five miles distant. The windows will depict the dog Nipper listening to an old-fashioned phonograph. The windows will replace similar ones removed from the four-sided tower in 1969. The DeLuxe Studios across the river in Philadelphia, which created the original windows, are producing the new ones which will be dedicated April 10.

## For the Record

WASHINGTON—E.C. Tape Services owner David L. Helman was convicted on 18 counts of copyright infringement on Feb. 7, 1979. He was never convicted of record counterfeiting, as suggested in a previous article.

western union

Telegram

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One hell of a disco single

7 inch PG 31456  
12 inch PG 31457



Produced by August Darnell  
for ITC Corp. Productions



## General News

### RIAA Certified Records

#### Singles

Chuck Brown & The Soul Searchers' "Busin' Loose" on MCA. Disk is their first gold single.

Village People's "In The Navy" on Casablanca. Disk is its third gold single.

Ami Stewart's "Knock On Wood" on Arista. Disk is her first gold single.

#### Gold LPs

Rad Company's "Desolation Angels" on Swan Song. Disk is its fifth gold LP.

#### Platinum LPs

Olivia Newton-John's "Totally Hot" on MCA. Disk is her second platinum LP.

Gloria Gaynor's "Love Tracks" on Polydor. Disk is her first platinum LP.

Dire Straits' "Dire Straits" on Warner Bros. Disk is its first platinum LP.

Peaches & Herb's "2-Him" on Polydor. Disk is their first platinum LP.

Kansas' "Two For The Show" on Kinnaker. Disk is its third platinum LP.

At Stewart's "Time Passages" on Arista. Disk is his second platinum LP.

#### April 3 Date For L.A. Publishers

LOS ANGELES The Assn of Independent Music Publishers' next meeting is scheduled for Tuesday (3) at the Holiday Inn in Hollywood. Meeting's topic is "Synchronization Licenses For Film, TV, Videodisks and Videocassettes."

The panel of guest attorneys will discuss the copyright owner's rights and clauses to watch for in films, including pay and use of TV films on airplanes and the two as of yet unlicensed areas of videodisks and videocassettes.

#### LOTS TO DISCUSS, SMITH SAYS

### April-Blackwood Meetings April 1-7

NEW YORK April-Blackwood Music hosts the first of 1979's tri-annual administrative and professional conferences in April (1-7) at the Innbrook Resort in Lorton Springs, Fla.

Thirty of the company's key staffers are expected to be on hand at the conference, a similar meeting of which takes place at parent CBS Records' convention in August and the Country Music Assn convention in Nashville in October.

The meeting has particular significance, reports Ruff Smith, vice president and general manager, because of a number of new deals completed over the past 12 months and the addition of new employees to the East and West Coasts.

Over this period, the music publisher has made a joint venture with Don Kirshner, a new arrangement



**AWARD TIME**—BMI president Edward M. Cramer, right, accepts the Anti-Defamation League's Man Of The Year Award, a silver, hand-carved memento, from UN Ambassador Andrew Young, while Cy Laske, co-chairman of the luncheon hosted for Cramer by the Music And Performing Arts Lodge, B'nai B'rith, at New York's Sheraton Centre, observes.

#### UA's BULLINS THE GUEST

### 36th Peaches Store Due In Richmond

NEW YORK The Peaches Records retail chain opened its 36th store in Richmond, Va., Friday (30). The 15,000 square foot outlet will be a free-standing store, across the street from a shopping mall, at 8018 W. Broad St. It is the second in the area, with a Norfolk location also opening.

Director of the store will be Mary Feldman, and Gail Mancini and Barbara Kane will be the store managers. The store will host a party on the night before the opening, which is expected to be attended by many delegates returning from the NARM convention.

On hand for the opening was UA artist Cindy Bullins. J.D. Haas, Northeast regional purchasing and promotion director for the chain, says that better known artists were offered for the opening. But he says Peaches is high on Bullins and wants the distinction of having her open a store while she is still relatively unknown.

Haas says Richmond was picked as a location because as a city of

750,000 it is a strong secondary market without any major retail outlets. He feels that the Peaches store will boost the city's entire music scene.

As part of Peaches' recent reorganization, product for the Richmond store will be bought from local branches. The store will take part in the chain's new "intensive merchandising program," with a heavy emphasis on in-store display.

Displays will include a "Breakfast In America" display for Supertramp, basketball hoops for Motown's Fast Break, and a boxing ring for Infamy's TKO.

"This is part of our new overall aggressive merchandising policy," says Haas. "Peaches is no longer a bunch of laidback hippies. Now we've come to dance."

Shelf price at the new store for \$7.98 last product will be \$5.99, with sales at \$4.99. Shelf and sale price for \$8.98 albums will be \$1 higher.

### Distributors Testify In Klein Trial

NEW YORK Several wholesalers and bankers were among the witnesses who testified March 23 in the second tax evasion trial of former Beatles manager Allen Klein in U.S. District Court here.

Leonard Silver of Transcontinent Record Sales, Ed Portnoy of Record Shack, and Norman Serman, formerly of Gemini Records, all testified that they purchased disks from Klein's associate Pete Bennett at one time or another.

Klein is accused of selling promotional copies of records, using Bennett as a middleman, and failing to report the income. Bennett, a key prosecution witness, has already pleaded guilty to similar charges. Much of the current testimony is an attempt to bolster Bennett's claim that he turned substantial portions of the money from the sale of the promo copies over to Klein.

The bankers described a series of wire transfers and deposits which the prosecution hopes will show the links between Bennett and Klein.



# Rave On!

Epic Records extends its heartiest congratulations to Gary Busey and the creators of "The Buddy Holly Story," on their Academy Award nominations for Best Actor, Best Score Adaptation and Best Sound.



Motion Picture distributed by Columbia Pictures Industries, Inc.

# Assn. Fearful Disco Hurting Black Music

By RADCLIFF JOE

NEW YORK An emergency meeting of the Black Music Assn. has been called for Monday. It to discuss what president Kenneth Gamble calls "the problem of disco encroaching on such black music forms as r&b, soul, pop and rock."

The call for the meeting developed over a growing industry concern that the rise of disco is hurting other black music forms, and may only be a mixed blessing to the black artist. Bill Spitalak, vice president of Spring Records noted recently that as a result of the disco music, estate sales on non-disco r&b music had dropped off by about 50% (Billboard Jan. 27, 1979).

He was joined by another industry executive who pointed out that the number of places where traditional r&b music could be heard was rapidly dwindling.

The fact that a growing number of black music-oriented radio stations are programming more and more

disco music is helping to hurt black artists.

The meeting took place in the Second Street, downtown Philadelphia, is designed as a planning session to map strategies to tackling the problem.

It will be attended by Ray Casiano, Warner R&B Records, LeBaron Taylor, CBS Records, Wanda Barnes, WKLT, FM New York, Joe Lombardo, WPAI, FM Philadelphia, Jesse Jay, WBUR, AM Washington, disco artists, Pat LaBelle and Sticky Fingers.

Also in attendance will be disco owners Wayne Gettman and Kim Graves of the Second Street discotheque, and Larry LeVan of the Paradise Garage, New York. The pool view will be represented by Judy Weismen of the Record Pool, New York and Joe Loris of Power Play/Impact. There will also be representatives from Casablanca and TK Records.



**POODLE PRINTS**—Members of the Fabulous Poodles implant their hands in cement at the Peaches Southgate store in Cleveland to promote the Epic "Mirror Stars" LP.

## Clothing Store Nixes ASCAP Bid On Royalty

By ROBERT ROTH

NEW YORK The Gap Stores Inc. owner of two clothing stores sued by ASCAP for allegedly performing copyrighted songs by means of a multiple speaker radio (Billboard, Jan. 20, 1979), has denied liability for royalties to the Society.

In an answer filed March 16 in federal court here, the company denies most of the allegations of the plaintiff and offers two defenses.

The first is that the complaint fails to state a claim upon which relief can be granted, meaning that the defendant asserts the plaintiff has not made a case against it.

The second is that the performance of the musical compositions in the complaint are not infringements of copyright under Section 110(5) of the Copyright Act.

That provision of the law was hotly debated during congressional hearings as it followed the Supreme Court's decision in the Aiken case holding the owner of a restaurant, a fast food restaurant not liable for infringement for his use of a multiple speaker radio system.

What the minimum number of speakers for which a location needs a license or the type of business and service which is required to pay the fee has not yet been examined by the courts.

Since the Copyright Act took full effect on Jan. 1, 1978, lawyers have been debating its provisions but there have been few cases constraining the law.

Attorneys for the Gap last week were undecided whether they would make a motion to dismiss the case.

If such a motion is made, the basis that the Gap is exempt from the payment of licensing fees under section 110(5), the court will have to examine that provision as it bears arguments from both sides.

## Rock 'N' Roll Fest For N.Y.

NEW YORK The Sixth Rock 'N' Roll Record Meet & Film Festival is lined up for March 31/April 1 here at the midtown Hotel Diplomat.

Entertainment shows 100 dealer booths and exhibits, handling record rarities, picture discs, posters, magazines, and other collectors' items.

It will also include a rock film festival, screening footage (concerts, interviews and newsreels) of the Beatles, Elvis Presley, the Rolling Stones, the Beach Boys, Wings and the Moody Blues.

Special guest MC for the Rock Slide Shows is WNEW-FM deejay Pete Fornatale.

## Sieroty Bill Attacked

Continued from page 11

mates can be formed which would help educate that kind of information.

"It's a pretty sticky situation from all angles," comments Al Pepper, marketing manager for Santa Clara based Memorex.

"We are aware of the bill," he adds, "but I think it deserves a lot more thought from all parties. We don't have an official position on it at this time but we are studying it."

Terry C.T. Wherlock, president of InterMagnetics, is more vociferous.

"I'm strongly opposed to it," he says. "It's wrong that the music industry should be able to have support for a tax when they have not shown cause that users are, in fact, robbing them of any benefits that are rightfully theirs."

"There are many users who use tape for spoken word and I see no bases for paying a tax to the record companies. I believe the responsibility for collecting royalties is with the record companies, not as it is with the case of royalties collected by their prying police."

### Set 'Whoopee' Folio

NEW YORK G. Schirmer is distributing a new collection of songs from the revival of the 1928 Zeigfeld musical, "Whoopee!" complete with photos and program notes.

The Walter Donaldson-Gus Kahn score includes such chestnuts as "Making Whoopee," and "Love Me Or Leave Me," but the new folio also includes "Yes Sir That's My Baby" and "My Baby Just Cares For Me" from the 1930 film version. Macmillan Performing Arts Music is publishing the folio, which includes a total of nine tunes and lists for \$4.95.

Continued from page 11

A citation of the voting is being awaited from the National Labor Relations Board. Its decision is awaited momentarily. Whatever the decision, either side can appeal.

The striking employees through the union have filed a list of 35 complaints with the NLRB against Peaches, which describes specific instances where Peaches allegedly violated provisions regarding proper employer-employee relationship during a union organizing drive.

by other industries for other forms of information and technology.

"And," he continues, "I just see nothing other than the powerful record lobby which obviously in this state with the large number of record companies being here, that could be good reason to support such a law."

"The extent of this internationally is rather difficult to pinpoint. But again, the proper procedure for the record companies is to continue to do what they have been successfully doing that is to secure support from each country to enforce the piracy laws rather than trying to impose a tax in the U.S. where piracy, if it has not been eliminated, has been reduced to a reasonable level."

"I believe that the major reason why there has been so much piracy in the past is due to the inefficiently structured systems and methods used by the record industry and due to their very heavy bias against magnetic tape which is obvious from their prying police tactics."

Most blank tape makers, Wherlock says, feel that Sieroty's proposed legislation would edge up the price of blank tape at retail by some 10-15%. Suppliers also feel that legislation like this could snowball from state to state and into federal legislation.

After New York, California is the largest wholesale/retail market in the U.S. for blank tape. Current estimated wholesale/retail sales in the state is \$28 million yearly.

Similar legislation on blank tape was proposed in West Germany several years ago which finally resulted in a license fee paid to music publishers and performers by owners of tape hardware, not purchasers of blank tape.

## Disgruntled Workers Strike Peaches

Continued from page 11

A pleading, alleging that striking employees in an illegally disrupted Dayton Peaches store operation since the strike began was filed Monday (26) in the Common Pleas Court of Montgomery County, Ohio.

The action claims that because normal store activity was illegally impeded by strikers, Peaches seeks \$1000 in reparations. In the first week of the strike because of profits it lost Judge William McMillen has denied a temporary restraining order sought by Peaches against the

union and a number of the strikers. McMillen will hear fuller testimony from both sides Wednesday (28) when he considers a permanent restraining order, requested by Peaches.

Steve Cutler, Dayton union organizer working with the striking Peaches employees, stated that in working out a preliminary contract for Peaches employees he used union packs negotiated with Sam Goody and Long Ward, both New York city musicians, as a framework.

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Chick Corea, member of Advisory Board

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Send resume, two letters of recommendation recent tape (faculty and advanced students) and statement of musical goals to

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**Lake puts  
"Paradise Island"  
on the map.**

"Paradise Island." A nice place to visit and wouldn't you love to live there? Lake thinks travel is broadening, too, and they've consequently named their latest album after this luxuriant tropical hot-spot.

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**Lake's "Paradise Island"**  
Listen. It's all around you.  
On Columbia Records and Tapes.

## INSTANT IDENTITY

# Motown Sets Jazz Division, Signs Act

BY JEAN WILLIAMS

LOS ANGELES Motown has formed a contemporary jazz division, with its product to be marketed and promoted through the same channels as its funk and pop disks, reports Lee Young, S. Motown's vice president, creative administration, who also heads up the jazz division.

At the same time, Young points out that the product, while jazz, will easily fit into the mainstream music scene.

The jazz line will be released on the Motown label as opposed to one of its satellite labels because, "We feel the Motown name already gives our product instant identity and credibility, and we are fully equipped to handle new product releases right away," says Young.

He notes that the division is looking to create its own identifiable sound, "and we plan to have an open door policy to talented artists, independent producers and writers."

Each LP released will have at least one tune written by a noted outside writer and the LPs will all revolve around different concepts," says Young.

First act signed, Dr. Strut, with an LP being prepared for release. May 1, Steels Dan penned a tune for the group's "Canadian Star," which is included in the LP. The project is being produced by Young and also will include original material by the group.

In terms of concepts, on Dr. Strut's LP, the last tune on the Blue note will be the first tune on its follow-up LP.

"Art work on the LP jacket will resemble a doctor's prescription. Dr. Strut, written on the prescription will be the LP credits and tune titles."

"A doctor's prescription will be on all Dr. Strut LPs. This is the type of thing we will do with all the acts," says Young.

He explains that his division will be signing both established and new acts and is presently in negotiation with an established jazz artist. The label plans to release eight LPs in its first year of operation.

In conjunction with the first release, Young says Motown has on the drawing board a merchandising and advertising campaign with attention given to radio promotion



**HIGH STEPPING**—Carole Bayer Sager twirls on the dance floor with Marvin Hamlisch at a recent performance of "They're Playing Our Song." Sager is the lyricist while Hamlisch is the composer for the new musical.

## AGAC Sets Battle Plans For Royalty

Continued from page 4

the lobbying arm of the huge recording companies, made its presentation. They offered a volume of checks as the Gutenberg Bible. Thus did these highly paid, high powered lobbyists set forth their premise for the reduction of the royalty rate back to 2 cents. They represented that the record industry is suffering due to the imposition of the 10 of a cent that the Congress levied. You may rest assured that there will be no let-up on the part of the wealthy and powerful RIAA in their efforts to turn back our tiny victory.

"But we have made up our minds that we are not satisfied with this small advance. We must go for the coming battle, not just for the preservation of the 10 of a cent increase but for a substantial increase."

What makes this independent appointment of Rinfret Associates, which is being financed solely by funds from AGAC dues, important is that the 1980 review by the Tribunal with actual dates set to be determined is that the next review will not come to pass for another seven years. After that the labor department does not have any figures on its somebody has to do the work. When this work is completed, in the best opinion of the AGAC council, it will present a profile of the songwriting community in the U.S.

Although the questionnaire was sent to very personal queries of its members, stated Drake, covering personal incomes and the like, the AGAC president urged members to comply since all information will be kept confidential.

"Based upon your answers," he continued, "Rinfret Associates will know how much songwriters earn and how they fit into the national economic picture. And to what we are entitled as working citizens. After all, if the labor department does not have any figures on its somebody has to do the work. When this work is completed, in the best opinion of the AGAC council, it will present a profile of the songwriting community in the U.S."

## Taj Mahal Scoring

LOS ANGELES Composer singer Taj Mahal will score Marvin Angelen's NRT TV "Sisters" movie to be aired later this year starring Deborah Carroll, Paul Winfield and Robert Hooks.

## BROADWAY REVIEW

## 'Sweeney' Gruesome But Delightful, Too

NEW YORK "Sweeney Todd" at the Uris Theatre is a devilish delight which is certainly not intended for the weak of heart.

One of the most innovative productions on Broadway this season, and certainly one of the most controversial, "Sweeney Todd," subtitled, "The Demon Barber of Fleet Street," is a gruesome 19th century tale brought graphically to life by the creative pens of Hugh Wheeler (book) and Stephen Sondheim (music and lyrics).

The storyline is about a vengeful barber (Len Casarino) who uses his razor on his enemies for more than just shaving their heads, then trundles them over to his accessory in crime (Angela Lansbury) for mining them up for use in her famous pies. It is certainly not over, the theatergoer's idea of a delightful evening of musical theater.

Still, it cannot be denied that "Sweeney Todd" is a brilliant show, enhanced by the outstanding performances of Lansbury and Casarino, and the inspired music of Sondheim.

There are shades of "Three Penny Opera" in "Sweeney Todd" (although it is important to note that George Dabbin-Pitt's work has been around for an infinitely longer period than has been Weill's, and may have served as the inspiration for Weill's work), and indeed "Sweeney Todd" is more opera than musical theater, but this is certainly not a point to be quibbled about.

## 'Hair' Raising Push On Soundtrack

NEW YORK RCA Records is reportedly spending more than \$500,000 to back the marketing and promotion of its movie soundtrack "Hair," working closely with film distributor United Artists on what both companies believe will be the movie album "event" of 1979.

Based on early reactions to the movie and initial orders for the album, both Dick Carter, RCA division vice president, marketing, and Ron Ayre, UA director, motion picture music liaison, are optimistic.

The far-reaching multimedia campaign by RCA, piggybacked onto, and extending from, the UA efforts, encompasses radio, television, print, in-store and in-theater activity over the next six to seven

"Sweeney Todd" represents one of those increasingly rare experiences where the commercial aspects of a Broadway show take a backseat to inspired creativity. The departure is overwhelmingly refreshing.

Lansbury proves herself the consummate actress, in a role which affords her enormous flexibility to display her finely honed skills. She is thoroughly believable as the slatternly, loud-mouthed operator of a random London pie shop. Although more restricted in her role as the vengeful, razor-wielding barber, embittered over being falsely thrown into prison, Casarino does a masterful job.

Together, with a little help from such cast members as JoAnn Romaguera as a singing Italian barber, Ken Jennings as Tobias, a half-witted apprentice, Jack Eric Williams as a villainous accomplice in the crimes against the barber, Merle Louise as a half-crazed beggar and Victor Garber as Anthony, they pull off the theatrical coup of the season.

Orchestration of Sondheim's music is by Jonathan Tunnick who has worked on such past Broadway successes as "Follies," "A Little Night Music," "Pacific Overtures" and "Ballroom."

Paul Gemignani is the musical director. The original cast album is available from RCA Records.

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# RAYDIO.

## Last year's biggest success story... this year's newest superstars.

The new Raydio album. It's called **ROCK ON**. Starring Raydio's new hit single, "You Can't Change That," an R&B and pop smash. Like Raydio's first crossover hit—last year's gold "Jack And Jill,"—it's drawing raves like these from stations nationwide: "Going sure Top 5...#1 phones after 3 weeks!" (KWSL); "Absolute smash...huge phones!" (G105); and "Raydio is definitely back again. This should be another million seller!" (WBLS).

And, it's only part of an electric new album—**ROCK ON**. The title track is tied to the nation's latest dance craze—The Rock. And, there are seven other new songs by the brilliant writer-producer-guitarist Ray Parker Jr. No wonder the record's already drawing raves, like this one from *Record World*: "ROCK ON will go to the moon. Raydio has emerged as a force to be reckoned with.—**R&B Pick Of The Week!**"

**ROCK ON.** The smash second album by Raydio.  
Featuring the hit single "You Can't Change That."  
On Arista Records and Tapes.



APRIL 7, 1979, BILLBOARD

# Billboard Singles Radio Action

Playlist: Top Add Ons      Playlist: Prime Movers      Regional Breakouts & National Breakouts

Based on station playlists through Thursday (3/29/79)

### TOP ADD ONS - NATIONAL

(D) **SISTER SLEDGE** - He's The Greatest Dance (Columbia)  
**BELL & JAMES** - Love It Up (A&M)  
**THE JACKSONS** - Shake Your Body (Epic)

### PRIME MOVERS - NATIONAL

**BLONDIE** - Heart Of Glass (Chrysalis)  
**PEACHES & HERB** - Reunited (Polydor)  
**FRANK WILLS** - Music Box Dance (Polydor)

### BREAKOUTS - NATIONAL

**WINGS** - Goodnight Tought (Columbia)  
(D) **CHEE** - Take Me Home (Casablanca)  
**RAYI WARMER** - Just When I Needed You The Most (Waves Inc.)

#### D - Discobey/Crossover

**ADD ONS** - The new two-way split for the radio station is determined by station personnel.  
**PRIME MOVERS** - The full product, representing the total proportionate upward movement on the station playlist, as determined by station personnel.  
**BREAKOUTS** - Billboard Chart. Summary of Add Ons and Prime Movers and upward movement on the station playlist, as determined by station personnel.

#### AFRO - San Diego

• **STYX** - Jealousy (A&M)  
• **DELEGATION** - On Heavy (Shadyside)  
• **BELL & JAMES** - Love It Up (A&M) 71.1  
• **PODC** - Crazy Love (MCA) 10.2

#### NRPA - Phoenix

• **ROGER VOUDOUROS** - Get Me Up In The Morning  
• **INSTANT FUNN** - Can't Wait 'Til I'm 16 (Capitol)  
• **BLONDIE** - Heart Of Glass (Chrysalis) 1.7  
• **PEACHES & HERB** - Reunited (Polydor) 12.7

#### STET - Tucson

• **ENGLAND DANCE** - JOHN DOWD COLEY - Love Is The Answer (Big Top)  
• **PEACHES & HERB** - Reunited (Polydor)  
• **AMIA STEWART** - Knock On Wood (Arista)  
• **GEORGE HARRISON** - Slow Away (Dark Horse) 21.8

#### AFRO - Fresno

• **SAMMY HAGAR** - Don't Be A Boy (Capitol)  
• **BOB SEGAR** - Old Time Rock & Roll (Capitol)  
• **PODC** - Crazy Love (MCA) 10.2  
• **THE JACKSONS** - Shake Your Body (Epic) 16.4

#### FRANK WILLS - Music Box Dance (Polydor) 19.3

#### AFRO - Portland

• **RANDY WARREN** - Just When I Needed You The Most (Waves Inc.)  
• **POWDER SISTERS** - Happiness (Planet) 21.8

#### KING - Seattle

• **WALTER MCIVER** - Can You Read My Mind (A&M)  
• **SUPERSTARM** - The Topical Song (A&M)  
• **SUZ QUATRO & CHRIS NORMAN** - Shambles (in RSD) 15.8  
• **BLONDIE** - Heart Of Glass (Chrysalis) 11.1

#### MCLE - Reno

• **EUCIO BEACH BAND** - I Need You (Chrysalis)  
• **PODC** - Crazy Love (MCA)  
• **AMIA STEWART** - Knock On Wood (Arista) 10.6  
• **BLONDIE** - Heart Of Glass (Chrysalis) 25.16  
• **WINGS** - Goodnight Tought (Columbia) 13.3

#### MCLE - Portland

• **PODC** - Crazy Love (MCA)  
• **CHEE** - Take Me Home (Casablanca)  
• **MCLE** - Crazy Love (MCA) 13.3  
• **PODC** - Crazy Love (MCA) 13.3  
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#### MCLE - Salem

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• **WINGS** - Goodnight Tought (Columbia) 13.3

### Pacific Southwest Region

#### • TOP ADD ONS

**LITTLE RIVER BAND** - Love It Up (A&M)  
**RAYI WARMER** - Just When I Needed You The Most (Waves Inc.)  
**DELEGATION** - On Heavy (Shadyside)

#### ★ PRIME MOVERS

**PEACHES & HERB** - Reunited (Polydor)  
**SUZ QUATRO & CHRIS NORMAN** - Shambles (in RSD) 15.8  
**GEORGE HARRISON** - Slow Away (Dark Horse) 21.8

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(Continued on page 24)

**"Graham Parker's SQUEEZING OUT SPARKS is going to be the one album against which everything else this year will have to be judged."** —MELODY MAKER (3/17/79)



Graham Parker's  
**SQUEEZING OUT SPARKS.**  
His remarkable new album.  
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**ARISTA**

**"FLASHMAKER OF  
THE WEEK"**  
RECORD WORLD (4/2/79)





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KTRQ-FM's Kim Jones

Billboard photos by Tim Scherer  
KNX-FM's Steve Marshall

WHTB-FM's Bryan Townsend

## Automation Nice, But the Human Touch Is Vital, Panelists Agree

By HANFORD SEARE

DALLAS—Claiming radio syndicators don't possess a magic wand, managers of automated stations underlined the importance of human participation here at the NAB get-together.

The four broadcasters, representing both major and small markets, listed separate but similar program formats whereby "live assistance" was essential to keep the automated sound fresh.

"Stations should realize automation is a means to an end in executing a successful format," said Steve Marshall, program director at KNX-FM Los Angeles. "It is to be tailored for the audience."

As p.d. for the CBS-owned station, Marshall reported two out of five staff members at KNX-FM were strictly oriented for music, and that the best rating period for the station was in morning and afternoon drive.

Meanwhile, smaller station general manager Bryan Townsend of WHTB-FM Talladega, Ala. stressed the economic savings using automation in a rural market.

"Not only has it been a timesaving device, but the sound quality has allowed us to make our station rates the highest in the market," said Townsend. "When people say auto-

mation is canned, so the hell is Budweiser."

Speaking on the panel "That Automation Isn't Your Mom's Personality Than My Morning DJ," the four members listed the winning blend of programming, promotion and sales of such stations.

Ed Kim Jones of KTRQ-FM reviewed the importance of media tie-in on all promotions, from special seasonal packages to concerts in the Greensboro, Winston-Salem, N.C. area.

A country music DJ, KTRQ-FM's Jones endorsed the saleable package of automation, its quality and consistency while crediting such syndicators as Drake-Chenault and T.M.

"We were totally automated the first part of the year and we use live assist parts on both morning and evening segments," said Jones.

Moderator Henry Lackey, vice president, general manager and part owner for WSON-AM, WKBO-FM Henderson, Ky., underscored the trend for automation to go more toward live segments.

"The proper tools have to be implemented even at an automated station," said Lackey. "We don't try to do that many remarks, either, since there is a quality problem."



Attorney Edward Hummers Jr.



Attorney Stanley Cohen

## Justification Of Stations' Moves Mullied By A Panel

DALLAS—The importance of justifying every station move, from programming changes to hiring on-air personalities, was outlined here at the NAB convention.

The topic was tackled by a four-man panel, dealing with "What's the FCC's Violation Hit Button?" for Radio '79."

"The Equal Employment Opportunity purpose is to bring more women and minorities to the forefront of both on-air and executive levels at stations," said Ed Hummers Jr., attorney for Fletcher, Heald, Kenenah & Hildreth.

According to the panel, a recent annual "Get In Bed With Your Job" promotion at a station caused problems when a female DJ refused to take part in the billboard campaign.

In this case, the double standard for evaluating a female employee on the same level as a male did not apply compared to the equal hiring practice expected. Fear of being hired could not apply here, the panel said.

Sighting group interviews as becoming more of a trend, Hummers and attorney Peter O'Connell of Pierson, Ball & Dowd, stressed the need to measure community problems.

"It can be odd to explain to the FCC about the radical early morning hour play of public affairs and non-entertainment spots, if a competitor comes along to challenge that practice," reported Stanley Cohen, attorney for Cohn & Marks.

One session attendee questioned the panel about interviewing a jazz professor in the Chicago market for a NAB member station that involved programming needs.

The consensus was that other response was beneficial, but that the initial responsibility had been fulfilled with the original contact.

A question about the recent treatment of the FCC of a music librarian in a supervisory position over a traffic coordinator at stations was discussed with the panel stressing the multidiversity of each case.

Moderator Frank Kravson, NAB senior vice president and general counsel, fielded questions and answers in the 75-minute session.

In the long run, all these regulations check and balances were seen as a direct/indirect effect on programming, but the "hot spot" item, continues, to involve a station's licensing makeup tied the panel concluded. HANFORD SEARE

## Hoberman Finds No Rest For The Weary

By DOUG HALL

DALLAS—Ben Hoberman started acting like the new president he is of ABC Radio at the NAB convention. He greeted ABC's affiliates as president for the first time, he gathered with his key executives, and he hosted what has come to be the biggest party of the convention, the Sunday (25) night ABC affiliates' reception.

At a Saturday (24) affiliates party, Hoberman made brief remarks saying he has "keen feelings of appreciation and empathy" for the responsibilities of the individual stations, and looks forward to contributing to their well being in whatever ways are mutually beneficial.

If these remarks sound non-committal, that is just what Hoberman is being those days. Asked by Billboard what path he would follow in his new job, he said, "I plan to look and listen and be a lot of questions."

He is apparently keeping all options open. Interestingly, he declined to confirm or deny that WABC-AM general manager Al Racco, who reportedly wants to return to his native California, and WLS-AM Chicago general manager Marty Greenberg, who reportedly turned down an offer from NBC's chief Fred Silverman because he thought he was in the running for the top ABC radio post.

ABC may beat watching in the coming months.



Ben Hoberman: The new president of ABC Radio makes his first appearance as the network's chief executive before ABC affiliates at the NAB.

Question marks hang over the heads of senior vice president Mike Hauptman, who was departed president Hal Neal's right hand; ABC network president Ed McLaughlin; AM radio president Chuck DeBarre; FM radio president Allen Shaw; WABC-AM general manager Al Racco, who reportedly wants to return to his native California, and WLS-AM Chicago general manager Marty Greenberg, who reportedly turned down an offer from NBC's chief Fred Silverman because he thought he was in the running for the top ABC radio post.

ABC may beat watching in the coming months.

## CANADA HAS NEW CONCEPT

DALLAS—Beautiful music doesn't always have to be a background format speakers at a Kalamazoo breakfast explained Monday (26) the breakfast was held in conjunction with the NAB convention here.

The station, which runs the Kalamazoo, Mich., radio, told how its station has climbed to be the 17th most listened station in Canada in just one year on the air.

The station, which runs the Kalamazoo, Mich., radio, told how its station has climbed to be the 17th most listened station in Canada in just one year on the air.

I met Canadian regulations every quarter, hour must be "enriched" with instructional and informational talk which Canadian regulators call "enrichment." Its making this national interesting and relevant and a special program feature has attracted listeners, Dittmer said.

Mike McDaniel, general manager of WJL-FM Houston, W.A. told how he has built listeners for his Kalamazoo, Mich., station with "Tut and serving the public." He cited a number of promotions and contests, most of which supported local civic organizations.



ASCAP's Bernard Korman



BMI's Edward Chapin

## New Music Fees Praised

DALLAS—"We didn't accomplish all we set out to do but we did achieve a workable, fair, simplified contract," with this remark Sister Broadcasting vice president Abrahm Church, who is also chairman of the All Industry Radio Music License Committee, set the tone of an NAB convention session where radio broadcasters learned details of the new ASCAP and BMI per program licensing contracts.

Designed for the station that uses little music or the classical music station where most of the music played is in the public domain, the new licenses cut down extensive record keeping and make per-program agreements appealing to stations for the first time.

Bernard Korman, general counsel for ASCAP, said 19 stations have signed up for the new system. Korman and David Hoberman, ASCAP director of licenses, explained that the new ASCAP system involved determining the average income at a

station per hour and then weighting the hours depending on the time of day, the program would be broadcast.

Their counterpart at BMI, Edward Chapin, explained that BMI per-program contracts would be based on a station's music use for four random weeks. Korman said there could be problems with this system, but Church added he felt if any atypical weeks were chosen "they would be evened out. In this way we came close to fairness as we could BMI agreed, ASCAP did not."

David Jack of Cascade Broadcasting, Portland, Ore., questioned how all records could not identify the licensing of compositions. Both Korman and Chapin said the record companies could not be compelled to do this and there can be inaccuracies because composers and publishers switch from one licensing agency to another.



# Andraé Crouch brought "Live in London" to the U.S.A. and blew 'em away!

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March 17/ Houston, TX	March 30/ Miami Beach, FL	April 10/ Spartanburg, SC
March 19/ Monroe, LA	April 1/ University, MS	April 11/ Wilmington, NC
March 20/ Memphis, TN	April 2/ St. Louis, MO	April 12/ Burlington, NC
March 22/ Mobile, AL	April 3/ Springfield, MO	April 13/ Columbia, SC
March 23/ Jacksonville, FL	April 4/ Norman, OK	April 14/ Atlanta, GA
March 24/ Pensacola, FL	April 6/ Nashville, TN	April 15/ Augusta, GA



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# Deregulation Issue Brings Confusion To NAB

Continued from page 3

seems seemed unsure at this convention just what they really want. Most legislators seem determined to impose a spectrum fee (an annual fee on broadcasters to use the airways) as a price for deregulation.

These legislators would characterize deregulation as the sugar coating on the spectrum fee pill and many broadcasters want the sugar without the pill.

Further, NAB's support for such legislation has never been enthusiastic. As an alternative, NAB is pushing the Federal Communications Commission to deregulate radio without new laws.

In a ridiculously overcrowded



President Carter. The nation's leader chats with delegates gathered in Dallas at the National Assn. of Broadcasters Convention.

meeting room Monday (26) four Congressmen and a Senator gathered to discuss deregulation and showed considerable concern that broadcasters were not ready to support their deregulatory efforts.

Rep. James Broyhill (R-N.C.), who is co-sponsoring the Van Dierlin bill along with Rep. James Cul-



Rep. Marc Marks

## AM Stereo: It's OK If Dial Space Reduced

DALLAS—Fear that the reduction of spacing of stations along the AM dial from 10 to 9 kHz would preclude AM stereo was dismissed Tuesday by a panel of engineers at the NAB convention.

A number of AM programmers have been expressing this concern for months, but Harold Kassens, an engineering consultant, who served on the industry's AM stereo committee, said, "It won't make any difference. I don't think it will be a problem." Other engineers on the panel agreed with him.

The subject of the session was "9 kHz: To Be Or Not To Be?" but no one came out strongly against the idea. Ray Lively, chairman of the Daytime Broadcasters Assn., was the strongest advocate of tighter spacing because his organization sees such a move as a solution to giving full-time broadcasting authority to the 2,300 AM stations not now permitted to broadcast after sundown.

The group discussed the issue against a background of the most of the world using 9 kHz spacing. Only North and South America are on 10 kHz spacing. Actually the U.S. could not shift to 9 kHz unless Canada, Mexico, Cuba and other Caribbean nations followed the same course.

In fact, Kassens wanted frequency that of new channels were created by the 9 kHz spacing, other countries will demand that these channels be set aside as clear channels. Daytime might not be allowed on those channels "Cuba and the Bahamas have wanted more channels for years," Kassens said.

The drawback to 9 kHz spacing would be increased interference

Kassens said there would be interference in 85 to 10% of a station's coverage area. Jay Wright of the Assn. of Broadcast Engineers Standards put it another way: "Interference will be twice as severe."

Roger Jellers, the only non-engineer on the panel and representing the Community Broadcasters Assn., said, "I can't see where 9 kHz will help us."

Kassens, who represented the Clear Channel Broadcasting Service, also spoke in favor of expanding the power of the nation's clear channel stations. Lively, who would like to cut back the power of these clear stations to make room for the daytime stations, avoided a confrontation on this subject.

However, Lively did say, "We can't all hear the 'Grand Ole Opry,' but we'd like to hear it on our own stations." This was a reference to the WSM-AM Nashville campaign to preserve its clear channel status so that "Grand Ole Opry" can be heard to several states. Lively would prefer to see WSM's power reduced and "Grand Ole Opry" distributed on a syndicated network basis.

Two broadcast engineers reported at an earlier session that most stations can be modified to AM stereo in a "smooth conversion" once the Federal Communications Commission chooses between five competing systems.

Gill Luthy and Dave Herschberg of the Harris Corp.'s Broadcast Products Division offered that view in a paper submitted to an engineering conference.



Rep. James Broyhill



Rep. Thomas Luken

linch. Text expressed concern that broadcasters are saying "Don't rock the boat," and "Don't fix something [the Communications Act of 1934] that doesn't need fixing." He added, "I find this sentiment hard to believe after hearing some of your complaints over the years. I'm hoping for widespread support [that the bill] over, though everything won't be perfect."

Collins warned broadcasters, "You may get a spectrum fee whether there is deregulation or not."

The NAB's problem with the deregulation bill is that they offer more to radio than to television. Since the NAB represents both radio and tv, the organization is torn between these two broadcasting groups.

Collins told the broadcasters, "Radio comes out just a mile ahead," and Broyhill pointed out that the Hollings bill would levy a spectrum fee on television totally \$76 million versus only \$2 million on radio.

Sen. Larry Pressler (R-S.D.), who is a cosponsor of the Goldwater bill, said his support for deregulation was born out of concern for small broadcasters.

All of the legislators seemed in agreement that it would not be possible to pass a radio deregulation bill.

Later on Monday, Van Dierlin defended his bill before an audience that was curiously limited to tv broadcasters. He took off the significant points of the bill including extensive deregulation of radio, which includes the elimination of percentages for news, public affairs and non-entertainment programming, and "First Amendment rights," which drew applause.

Collins summed up the mood of the legislators at the conference, "If you're in your right mind, you'll be for deregulation. Regulation is doomed," added the conservative Congressman.

A highlight of Carter's appearance was a question and answer session with the broadcasters. Asked about a timetable for broadcasting deregulation Carter said, "We have to be careful. Broadcasters want some regulation." Carter also said he has no intention of introducing legislation to create a spectrum fee on broadcasters. In fact, he said he had not taken a position on this question.

He did, however, point to this as a valuable trade for additional freedom of regulation. He said he would listen to his advisors on the subject and "I'll hear from you, I'm sure."

## Sklar Sees Ratings Tie To Methodology

DALLAS—Smarting from a ratings drop in New York at WABC AM, Rick Sklar, ABC Radio programming vice president, says future music format changes will be directly tied to rating methodologies.

Sklar, who spoke at a radio programming session at the annual convention of Alpha 1, spoke into his microphone in connection with the NAB convention, cited age differences, musical tastes and method approach as variant factors.

"There appears to be some evidence that differences exist in music format preferences when differing methods of determining audience recall are applied," said Sklar. "In research the more the acts of measuring get in the way of truth, the more distortion there is in results."

The ABC Radio programmer underscored the impossibility to exactly predict what the future radio format may be without first determining what the audience evaluation techniques used.

When Carter was told by one questioner that use of a spectrum fee to finance public broadcasting was "repugnant," Carter replied, "I will consider that." Carter was well-re-



NAB's Don Zentgraf



Rep. James Collins

ceived by the broadcasters and drew applause when he said, "It's time we take control of the regulators instead of the regulators controlling us."

The national honorary broadcasting society, heard Sklar outline numerous varied diary and phone call techniques commonly used by Arbitron, which recently has come under self-criticism.

Commenting on disco music and its popularity, Sklar compared the audience appeal boost to the original '60s rock revolution.

"What has happened recently in the New York market (Disco 92 WKLT-FM stole the top spot from WABC) seems to reflect a similar formula which brought Top 40 radio to popularity," claimed Sklar. "In its pure form disco garners more than a 10 share of the market."

Sklar listed the groups to which disco music appeals such as blacks, Spanish, singles, gays and divorced persons. Responsible for assuring the management of the ABC-owned AM-FM station groups and the ABC Radio Network, Sklar said the immediate future would reflect the influence of disco.

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The single "Every Time I Think Of You" CHS 2279

The album "Head First" CHR 1105

Produced by Ron Nevison for Catgut Productions Inc.

# KNOK-AM Shifts To Jazz And Drops Disco In Dallas

By CARO DARLING

LOS ANGELES—KNOK-AM, a Dallas, Tex., station which has been simulcasting disco with KNOX-FM, has adopted a jazz format. According to general manager Bill Chapman, the idea of change for the daytime was his.

"I formerly worked at WZZ-FM, the jazz station in Detroit. I set up the concept there and knew how it worked there," says Chapman.

Unlike WZZ, however, KNOX-AM only operates during the day on a band that is usually reserved for every other type of format but jazz. "There's a question of whether this can work on an AM in daytime. There have been no ratings yet but the response we've gotten so far has been fantastic," notes Chapman.

Air personality Roger Boykin kicks the morning off at 7 a.m. and ends his shift at 1 p.m. Rob Siewart

then takes over until sign-off at sundown. As the days become longer, the station is considering adding another disk jockey.

KNOX-AM, which operates seven days a week, is highly format-oriented with no black programming. "We play everything excluding the very old stuff. We play big bands, small bands, male vocalists. It's all in a mix," says Chapman.

He goes on to say that the format is geared to the 18-49 age group with the 34-to-40 being the main target. This is the reason for the exclusion of the older material.

Chapman estimates that approximately 10% of the material broadcast is from the 1940s, 30% is from the 1950s, while the remainder is made up of songs from the 1960s and 1970s, including fusion.

He attributes the initial success of the non-directional, 1-kw station to the fact there are no other jazz stations in the immediate area. Except for night-time programming from a public radio station, there is little jazz available in the area.

"We've gotten lots of feedback. People are listening to us, especially during drive time and while they're in their offices," states Chapman.

To promote the station, full page advertisements have been taken out in the Fort Worth and Dallas newspapers. More advertisements on a smaller scale, are due to appear in local papers soon. Also, Chapman anticipates some television advertising in the near future.

Plans are also in the works to promote concerts in the area. Currently, six or seven outdoor shows are being considered for this summer. These performances will feature lesser-known artists but major name shows are also being held.

Chapman admits that his FMer is in competition with the AM as "disco is the hottest thing down here right now."

## ASKS P.D.s NOT FUSS WITH JINGLES

DALLAS—"Let the pros do the jingles and don't let the p.d.s. meddle with them." That was the advice of Harvey Mednick of KRO Radio at an NAB convention session on "The Birth Of A Radio Jingle."

Mednick was on a panel along with Otis Connor, who heads his own company and has just joined forces with Drake-Chenault, Jim Kefford of Drake-Chenault and Bob Hughes of WASHI-H Washington.

Connor complained that "jingles have been kept away from the industry," and he predicted "judicial changes in the next five years." "Jingles no longer will be based on 'pre-atable four or five notes'."

Mednick said that jingles are "a guess-painter and pick up the jingle package before the guy across the street does." He also advised station management to be "defiant and make sure your jingles are relevant to your market so 'I Left My Heart In San Francisco' doesn't become 'I Left My Heart In Bogalusa'."

Kerr said that radio advertisers have "burned out on jingles," but if audiences are tired they are "just tired to what existed. They will still react positively to good musical IDs."



RADIO ESCORT—Chicago station executives form an entourage for singer Melissa Manchester. Artists Records artist providing entertainment at the broadcasters' Windy Awards presentation banquet. The Greater Chicago Radio Broadcasters Assn. sponsors the new competition honoring creativity in radio advertising. From left are station managers Jim Barker (WFYR-FM), Harvey Pearlman (WMFT-FM), Chuck Schwartz (WBEM-AM) and Jim Hawland (WLAK-FM).

## 4-YEAR-OLD FIRM FLOURISHING

# Kris Stevens Enlarges Services

LOS ANGELES—Celebrating its fourth year, Kris Stevens Inc., a radio advertising and promotion program, is expanding both its product lineup and facilities.

A new show, "The Top 10 Hits of All-Time," a 24-hour, 24 year segmented program, took four months of production and will showcase that era's most original and popular songs.

There'll be some biographical material but the emphasis will be on music," reveals on her-product Stevens. "The special will contain music from 1955 to the present."

A former personality DJ with 15 years of radio experience, Stevens' mammoth project remains "The American Disco Network," syndicated by Westwood One over some 75 stations.

Marketed on a month delay on the American Forces Network, the three-hour weekend special was aired first in 1975 prior to the disco explosion delay, points out Stevens. "Network" features a survey of discos from around the country and L.A. star talk section reported by

Stevens and Resner, who also is music director, break new artists and product together for the program with such names as Gino Soccio and the Beach Boys. "It's a non-stop music format on 'Network,' a continuous feed of a dance party atmosphere," says Stevens.

A former Top 40 rock DJ personality, Stevens uses voiceovers for a number of clients, his last broadcast experience was as a weekend for KIS-FM and KFI-AM here.

Early radio work included Detroit's KILW-AM, WOXI-AM Atlanta, KZV-AM Pittsburgh and WCLF-AM and WLS-AM Chicago, the latter which had the highest ratings ever in the station's history from 1969-72, claims Stevens.

## Old-Timers Air 'All That Jazz' In Los Angeles

LOS ANGELES—For the second year, KMFT-FM aired its two-hour "And All That Jazz" broadcast Sunday 125 featuring divalet artists The Legends Of Jazz.

Taped before more than 300 persons Feb. 15, the special also spotlighted New Orleans Paddock Lounge musicians and the Art Graham Trio.

The six members of Legends, who performed before the audience at Capitol Records Studio A, were led by vocalist Barry Martin.

Others in the group include trumpeter Andrew Blakely, bassist Adolphus Morris, trombonist Louis Nelson, pianist Alvin Purnell and Sammy Lee on clarinet and sax.

Produced by KSMI 11.1 M general manager L. David Moorhead, who also is Metromedia Radio's vice president, the program showcased Paddock Lounge star vocalist James W. Davis and Pete Davidson on clarinet.

In addition to pianist Art Graham, the two contains drummer Bill McCullough and bassist Stan Gilbert.

Staffed by four persons and freelancers, Kris Stevens Inc. is planning to expand and build a third recording studio at its suburban Sherman Oaks location. Preproduction, taping and outside projects are executed there.

12 Hours Of Christmas" is also produced by Stevens for 150 stations offering a seasonal feature music bases.

A former Top 40 rock DJ personality, Stevens uses voiceovers for a number of clients, his last broadcast experience was as a weekend for KIS-FM and KFI-AM here.

Early radio work included Detroit's KILW-AM, WOXI-AM Atlanta, KZV-AM Pittsburgh and WCLF-AM and WLS-AM Chicago, the latter which had the highest ratings ever in the station's history from 1969-72, claims Stevens.

"It's good to be on the other side of the coin, doing your own thing. Radio became boring to me," concludes Stevens. "Personality DJs aren't getting the money they deserve."

## Personalities Launch Radio & Video Firm

LOS ANGELES New radio/video production company the dB's has been launched by veteran radio personalities, producers and syndicators Denny Street and Barry Everett.

Acquiring releases to various rock concert footage, music for laserization and other film for distribution in the home video market, the new firm is based in Hollywood at 6100 Promisec Ave.

The videocassettes are marketed by Astronics of San Francisco. Street is still affiliated with KROQ-FM Pasadena while Everett, a European rock veteran of radio, has worked for KSMI-FM Lake Tahoe and more recently KDKB-FM & AM Phoenix.

Street and Everett together produced "Rock Around The World."

## KCRW-FM Bags \$21.4-20 Pledges

LOS ANGELES—Santa Monica College's KCRW-FM raised \$21,420 in pledges and cash in its second annual subscription drive March 10-19, more than doubling its listener sponsors and last year's amount raised.

The nine-day on-the-air marketing was preceded by a 24-day uninterrupted salute to the "Golden Age" of radio March 9.

The drive featured such programming as the premiere of National Public Radio's stereo broadcast of the Summer White House Jazz Festival and a six-hour Judy Garland tribute.

## Will FM &amp; AM Be Equal By Early 1980s?

WASHINGTON—FM will reach parity with AM by the early 1980s, the Commerce Dept. predicts. The prediction is contained in the agency's annual "U.S. Industrial Outlook," which also predicts continued growth for radio over the next five years.

The department reports that as parity in audience shares between AM and FM approaches, the differences in programming format that have distinguished the two are expected to disappear.

Disco Taboo On Rhodesia Radio  
U.N. Sanctions Makes Getting Records Traes Difficult

By DOUG HALL

LOS ANGELES While disco has escaped the condemnation rock n' roll suffered 20 years ago in this country, the dance music's fans

are active in other nations "protecting" radio listeners from the "corrupting" music.

Sweden only programs six hours of disco a week and Rhodesia keeps a tight lid on the music. Harry Ward, former director general of the Rhodesian Broadcasting Co., was here recently says he kept disco "cut down" on Rhodesian radio and he is sure his successors are doing the same.

"I'm not a fan of disco. I find it mindbending. It's a contributing factor to epilepsy. It's the biggest destructor in history to education. It's a jungle cult. It's what the Watusis do in whip up a war. What I've seen in the discos with people jacking away is just what I've seen in the bush. It turns a group into a malleable mob. East Germany and the Iron Curtain countries have forbidden it. They tumbled [taught] only to this long ago," Ward says.

Ward says that his drive against disco had him labeled by some "a fuddy-duddy" or even "a fascist swine."

While there may be a lid on disco on Rhodesian radio there is an attempt to present the hits of France, Germany, Britain, Australia and the U.S.

To do this, Rhodesian stations work with Billboard charts and lists from the BBC and monitor of the Voice of America and other nation's overseas broadcasts. "We pick up what they are doing," says Ward.

Rhodesian stations face the unique problem of obtaining records because of U.N. sanctions against the country. "We do get records through a sanction-busting operation I set up," Ward explains. He also obtained equipment parts for the stations in this way too.

There are five Rhodesian stations broadcasting mostly in FM. "We also broadcast in short wave and medium wave (AM), but we're changing mostly to FM because of the quality."

Radio Rhodesia is the principal station of the system, but there are African language stations and two commercial stations, which are also run by the government. These stations, Radio Jacaranda in Salisbury and Radio Matapos in Bulawayo, play the most music.

What does Ward think of U.S. radio? "It's much faster paced. Your DJs are very fast talking and they talk in a monotone. I wonder how anything sinks in with the listeners."

Noting that Rhodesian stations have more variety while U.S. stations adhere to a set format, Ward says he thinks "U.S. stations follow a monotonous pattern."

Gloria Gaynor  
Instant Funk  
Rod Stewart  
Peaches & Herb  
Evelyn "Champagne" King  
Celi Bee  
Amit Stewart  
Gino Soccio  
Cheryl Lynn  
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Station	Title	
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## ITC Introduces New Generation Of Tape Model

DALLAS—A new generation of solid state cartridge tape machines with computer controls which give true tape-to-tape sound quality was unveiled at the NAB's engineering conference.

Kerry Mester, manager of engineering for International Tapeless Corp., detailed about 50 new features incorporated in ITC's new series 99.

He said the series 99's playback frequency response is "better than the new NAB standards" and results from a new head design.

The series 99 uses 43% less power than older machines, providing a cooler operation, and has improved



# THE BMI NOMINATIONS ARE



## BEST ORIGINAL SCORE

**The Boys From Brazil** — Jerry Goldsmith  
**Heaven Can Wait** — Dave Grusin  
**Superman** — John Williams  
**Midnight Express** — Giorgio Moroder (SUISA)

## BEST ORIGINAL SONG

**"Hopelessly Devoted To You"** from *Grease* —  
John Farrar  
**"Last Dance"** from *Thank God It's Friday* —  
Paul Jabara  
**"Ready To Take A Chance Again"** from *Foul Play* —  
Charles Fox and Norman Gimbel  
**"When You're Loved"** from *The Magic of Lassie* —  
Richard M. and Robert B. Sherman

## BEST ORIGINAL SONG SCORE AND ITS ADAPTATION, or BEST ADAPTATION SCORE

**The Buddy Holly Story** — adaptation score by  
Joe Renzetti  
**Pretty Baby** — adaptation score by  
Jerry Wexler, music by Scott Joplin  
**The Wiz** — original music by Charlie Smalls

# BMI

What the world expects from the world's largest music licensing organization.

# BILLBOARD ARBITRON RATINGS

A computation of individual market's formats released by Arbitron based on metro average quarter hour and share figures for Monday to Sunday 6 a.m. to midnight. All figures are reported to the nearest 100 people.

## ALBUQUERQUE OCTOBER-NOVEMBER 1978

AVERAGE QUARTER HOUR—METRO SURVEY AREA													SHARES—METRO SURVEY AREA												
FORMATS	TOTAL PERIODS 12+ 10+ 8+ 6+ 4+ 2+	TOTAL PERIODS 12+ 10+ 8+ 6+ 4+ 2+	MEN					WOMEN					FORMATS	TOTAL PERIODS 12+ 10+ 8+ 6+ 4+ 2+	TOTAL PERIODS 12+ 10+ 8+ 6+ 4+ 2+	MEN					WOMEN				
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64
BEATFUL	61	61	1	2	7	7	3	1	4	3	18	5	BEATFUL	12.4	2.8	3.8	21.6	23.3	21	1.7	8.1	24.4	8.0		
CLASSICAL	13	11	1	3	1	0	0	4	1	1	8	0	CLASSICAL	2.8	2.8	5.5	3.1	8.0	8.3	1.0	8.0	8.0	3.7		
COUNTRY	152	150	15	29	4	0	2	77	18	16	0	1	COUNTRY	31.0	30.0	36.9	12.5	6.0	54.3	37	36.3	12.1	8.0		
DISCO	30	30	3	1	7	2	2	1	1	3	4	2	DISCO	6.1	6.0	1.0	21.9	6.7	5.1	1.8	6.1	8.0	8.0		
NEWS	60	60	4	6	3	11	4	3	18	8	8	11	NEWS	17.5	8.0	16.9	8.4	36.7	6.3	16.2	7.2	14.8	4.0		
POPS ROCK	45	37	14	7	1	0	7	3	2	7	0	0	POPS ROCK	6.2	39.0	12.7	3.1	8.0	14.6	8.0	4.1	12.7			
SPINNING	58	58	6	2	7	5	1	3	13	1	11	5	SPINNING	11.9	18.0	3.8	21.9	19.8	6.3	25.8	3.8	26.8	8.0		
TALK	18	18	0	0	0	0	2	3	0	1	3	0	TALK	3.8	0.0	0.0	0.0	6.7	0.0	1.8	0.1	6.0	8.0		

## ANCHORAGE OCTOBER-NOVEMBER 1978

AVERAGE QUARTER HOUR—METRO SURVEY AREA													SHARES—METRO SURVEY AREA												
FORMATS	TOTAL PERIODS 12+ 10+ 8+ 6+ 4+ 2+	TOTAL PERIODS 12+ 10+ 8+ 6+ 4+ 2+	MEN					WOMEN					FORMATS	TOTAL PERIODS 12+ 10+ 8+ 6+ 4+ 2+	TOTAL PERIODS 12+ 10+ 8+ 6+ 4+ 2+	MEN					WOMEN				
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64
BEATFUL	24	29	0	1	2	3	0	8	2	8	4	5	BEATFUL	16.4	8.0	3.8	9.5	25.0	6.0	8.0	19.1	28.8	8.0		
CLASSICAL	13	13	0	2	1	3	1	0	2	2	1	1	CLASSICAL	5.7	0.0	7.1	4.8	25.0	6.0	8.0	18.5	7.7	8.0		
COUNTRY	28	28	20	3	6	0	0	1	2	0	3	3	COUNTRY	12.2	45.5	16.7	6.0	8.0	3.8	3.8	4.0	6.0	8.0		
DISCO	18	18	1	2	6	1	0	0	1	2	3	1	DISCO	7.8	12.7	11	29.6	6.3	8.0	2.4	15.8	23.1	8.0		
JAZZ	4	4	1	1	6	0	0	1	1	6	0	0	JAZZ	1.7	2.3	3.8	0.0	8.0	3.8	3.8	4.0	8.0	8.0		
MELLOW	22	22	4	3	0	0	0	10	9	1	6	0	MELLOW	6.8	6.1	16.7	0.0	8.0	36.5	13.8	5.3	8.0	8.0		
NEWS	8	8	6	1	2	1	0	1	3	6	0	0	NEWS	3.5	0.0	3.8	9.5	8.3	3.8	16.3	0.0	8.0	8.0		
RELIGIOUS	29	37	6	16	1	2	0	4	8	3	3	0	RELIGIOUS	17.9	12.8	36.7	4.8	18.7	15.4	27.8	15.8	23.1	7.4		
TOP 40	67	64	12	3	6	2	0	8	4	4	2	8	TOP 40	29.1	27.3	10.7	38.1	16.6	34.6	13.7	19.0	15.4	86.2		

## EUGENE-SPRINGFIELD OCTOBER-NOVEMBER 1978

AVERAGE QUARTER HOUR—METRO SURVEY AREA													SHARES—METRO SURVEY AREA												
FORMATS	TOTAL PERIODS 12+ 10+ 8+ 6+ 4+ 2+	TOTAL PERIODS 12+ 10+ 8+ 6+ 4+ 2+	MEN					WOMEN					FORMATS	TOTAL PERIODS 12+ 10+ 8+ 6+ 4+ 2+	TOTAL PERIODS 12+ 10+ 8+ 6+ 4+ 2+	MEN					WOMEN				
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64
BEATFUL	35	32	8	2	5	2	1	8	4	4	5	5	BEATFUL	11.8	8.0	5.5	23.0	22.2	6.0	11.1	13.8	25.0	8.1		
COUNTRY	27	28	12	5	1	0	0	5	4	2	0	6	COUNTRY	12.2	44.4	14.7	4.8	6.0	17.8	11.1	8.0	6.0	27.8		
MELLOW	60	58	3	6	5	3	5	2	6	8	5	6	MELLOW	19.6	11.1	23.6	23.8	33.3	7.2	18.7	27.6	36.8	5.4		
NEWS	13	13	2	2	8	0	0	0	3	6	0	1	NEWS	4.3	7.4	5.9	0.0	8.0	17.8	8.3	8.0	8.0	8.0		
RELIGIOUS	89	79	3	11	7	2	6	8	10	10	7	6	RELIGIOUS	20.9	11.1	32.4	33.3	22.2	26.6	7.8	34.9	35.3	27.8		
TOP 40	32	32	10	5	3	1	1	6	3	3	3	0	TOP 40	18.8	16.5	8.8	8.8	11.1	16.7	6.3	16.3	8.0	36.1		

## FT. WAYNE OCTOBER-NOVEMBER 1978

AVERAGE QUARTER HOUR—METRO SURVEY AREA													SHARES—METRO SURVEY AREA												
FORMATS	TOTAL PERIODS 12+ 10+ 8+ 6+ 4+ 2+	TOTAL PERIODS 12+ 10+ 8+ 6+ 4+ 2+	MEN					WOMEN					FORMATS	TOTAL PERIODS 12+ 10+ 8+ 6+ 4+ 2+	TOTAL PERIODS 12+ 10+ 8+ 6+ 4+ 2+	MEN					WOMEN				
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64
BEATFUL	86	86	2	0	3	5	3	1	3	8	10	12	BEATFUL	15.4	3.8	12.8	11.5	26.8	2.4	9.1	31.9	27.8	4.3		
COUNTRY	30	29	2	3	4	2	2	2	2	2	1	4	COUNTRY	8.0	3.8	7.7	15.5	8.0	8.0	6.1	18.3	17.8	2.8		
NEWS	177	177	32	14	12	13	0	0	14	11	4	16	NEWS	46.1	81.5	35.9	46.1	52.6	22.8	42.4	37.9	37.8	35.8		
TOP 40	131	95	14	18	0	0	0	29	11	8	8	2	TOP 40	29.7	29.0	35.9	18.2	12.6	76.7	33.8	13.8	21.5	27.8		

## SEATTLE-EVERETT-TACOMA OCTOBER-NOVEMBER 1978

AVERAGE QUARTER HOUR—METRO SURVEY AREA													SHARES—METRO SURVEY AREA													
FORMATS	TOTAL PERIODS 12+ 10+ 8+ 6+ 4+ 2+	TOTAL PERIODS 12+ 10+ 8+ 6+ 4+ 2+	MEN					WOMEN					FORMATS	TOTAL PERIODS 12+ 10+ 8+ 6+ 4+ 2+	TOTAL PERIODS 12+ 10+ 8+ 6+ 4+ 2+	MEN					WOMEN					TOTAL PERIODS 12+ 10+ 8+ 6+ 4+ 2+
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64	
ABC	96	71	35	17	8	0	1	11	5	1	1	6	ABC	42	14.1	6.3	8.8	8.8	5.2	3.2	8.8	8.7	11.8			
BEATFUL	381	314	5	30	73	36	28	8	46	42	46	41	BEATFUL	15.8	2.0	11.8	23.5	3.8	17.8	29.8	38.1	2.8				
BLACK	29	21	8	1	0	0	0	8	3	0	0	3	BLACK	1.1	6.6	6.2	8.0	6.0	2.2	1.5	8.0	4.4	8.0			
CLASSICAL	76	76	8	12	8	0	5	3	8	8	4	1	CLASSICAL	3.5	8.0	4.4	5.2	7.1	1.3	3.8	3.8	4.4	8.0			
COUNTRY	138	131	30	12	1	4	8	22	18	4	8	1	COUNTRY	6.1	15.2	4.0	4.5	8.0	16.5	6.3	25.5	8.0	12.5			
DISCO	121	120	1	15	14	1	1	11	15	13	6	1	DISCO	5.8	1.6	5.1	8.0	16.2	2.8	4.8	8.0	4.4	8.0			
NEWS	408	390	15	33	87	38	27	14	38	43	38	25	NEWS	11.1	8.8	12.2	36.0	29.8	6.7	15.7	27.8	27.8				
POPS ROCK	180	173	30	44	0	1	5	37	18	5	5	11	POPS ROCK	44	14.1	16.3	1.8	0.0	17.7	8.0	4.5	3.8				
RELIGIOUS	94	94	5	8	0	2	2	8	0	2	1	0	RELIGIOUS	1.7	2.8	3.3	5.8	1.8	1.8	2.2	2.5	1.8	8.0			
TALK	233	279	5	29	26	22	79	7	12	11	13	23	TALK	18.2	2.8	16.4	15.8	17.3	3.3	5.1	7.9	8.0				
TOP 40	426	313	15	43	12	3	8	40	67	18	5	1	TOP 40	18.2	38.4	18.0	7.7	4.0	92.1	11.8	8.0	3.5				







# The "Refreshing" Happy Goodman Family



## *A Winning Combination*

The Happy Goodmans, Grammy Award winners for "Best Gospel Performance - Traditional" with their album "Refreshing", would like to thank some mighty fine people for their help: N.A.R.A.S., Word, Inc., Jarrell, Canaan Records, Marvin, Ernie Ford, PBS Special (March 10, 1979), Jim Lukes, Dinah, Sally, Aaron, Bob and our peers and fans.

1978 was a great year for gospel music and the people at Canaan Records, thanks to the Happy Goodmans, real winners.



Canaan Records, Waco, Texas.



# B.J. Thomas "Happy Man"



## *A Winning Combination*

B.J., Grammy Award winner for "Best Inspirational Performance" with his album "Happy Man", would like to thank some of his friends for their help: Don Perry,

Archie Jordan, Billy Graham, Mike Douglas, CBA Dealers, National Religious Broadcasters, Jerry Jenkins, Jim Shirling, Chips Moman, Joel Katz, Merv Griffin, Pat Terry, Hugh Rogers, Wayne Coombs Agency, Creative Artists, Nora Lamb, Brenda and Donna, George Lee, Robert Schuller, Jerry Thomas, Gloria, Paige and Nora

1978 was the best year yet for contemporary gospel music and the people at Myrrh Records, thanks to B.J. Thomas, a real winner.

**myrrh**

Myrrh Records, Waco, Texas



Don Perry Management

# Boxoffice

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Artist	Promoter	Facility	Dates	Total Gross	Ticket Price	Gross Receipts
Billboard	Boxoffice	Boxoffice	Boxoffice	Boxoffice	Boxoffice	Boxoffice

Arenas (6,000 To 20,000)						
1	KENNY ROGERS-DOTME WEST-DAA RIDGE BOYS-CR	Spurlock Center	Los Angeles, Calif.	15,500	\$1.54	\$130,164
2	PARLANTE-FUNKADOLIC BRIDES OF FUNKEINSTEIN-R & B Productions-Feyline Presents	Continental Convention Center	Chicago, Ill.	16,091	\$1.50-\$8.50	\$126,185*
3	NAZARETH-BROWNVILLE-Bass Reg Productions	Coca-Cola Auditorium	Memphis, Tenn.	10,788	\$9.50	\$104,561*
4	SUPERTRAMP-Contemporary Productions	Chester Dome	St. Louis, Mo.	11,643	\$1.50-\$8.50	\$97,219
5	PARLANTE-FUNKADOLIC BRIDES OF FUNKEINSTEIN-Fred Jones State Entertainment	Col. Memphis	Tenn.	11,031	\$1.50-\$8.50	\$96,569*
6	BILLY JOEL-Sound Seventy Productions/Pace	Concerts	Los Angeles, Calif.	10,692	\$8.50-\$9.50	\$88,254*
7	SUPERTRAMP-Contemporary Productions	Chris Ford Co.	Municipal Auditorium	8,221	\$1.50-\$8.50	\$69,879
8	DANNY WHITE-INSTANT FUNK-Bass Reg Productions	Continental Convention Center	Chicago, Ill.	7,119	\$8.50	\$61,615
9	VAN HALEN-FABULOUS POODLES-Arson	Alhambra	San Francisco, Calif.	7,333	\$1.50-\$8.50	\$53,205*
10	NAZARETH-BROWNVILLE-Bass Reg Productions	West Center	Saginaw, Mich.	6,095	\$8.50	\$51,808*
11	PARLANTE-FUNKADOLIC BRIDES OF FUNKEINSTEIN-R & B Productions-Feyline Presents	North Center	Norman, Okla.	6,457	\$1.50	\$50,544
12	DANNY WHITE-INSTANT FUNK-Bass Reg Productions	Continental Convention Center	Chicago, Ill.	6,326	\$1.50-\$8.50	\$49,185
13	J. GEISSE AND APRIL WINE-Bill Graham Presents	Alhambra	San Francisco, Calif.	6,500	\$1.50-\$8.50	\$49,164*
14	ANGIE-EDDIE MONEY-Ten Contemporary Productions	Rock Hall	St. Louis, Mo.	6,186	\$8.50-\$10.50	\$46,886
15	NAZARETH-Landmark Productions	Col. Madison	Wisc.	5,914	\$7.50	\$46,535
16	GINO VANELLI-DAN WATLEY-Dan-Synchro Promotions	Mkt. Sgt. Area	Indianapolis, Ind.	6,075	\$7.50	\$45,685
17	WILLIE NELSON-LEON NUSSELL-Entam-Alex	Colley Inc.	Concert Center	5,373	\$1.50-\$8.50	\$43,369
18	WILLIE NELSON-LEON NUSSELL-Entam-Alex	Colley Inc.	Concert Center	4,752	\$1.50-\$8.50	\$43,031

## Auditoriums (Under 6,000)

1	WILLIE NELSON-LEON NUSSELL-Entam-Alex Colley Inc.	Concert Center	San Jose, Calif.	5,688	\$7.50	\$72,748*
2	STEPHEN STILLS-IRVING-Bernard Feigle Productions	Slattery Theater	Pittsburgh Pa. March 24 (2)	7,442	\$9.75	\$71,545*
3	STEPHEN STILLS-IRVING-Bernard Feigle Productions	Slattery Theater	Pittsburgh Pa. March 25	7,456	\$7.50-\$8.50	\$70,817*
4	JANE OLIVOR-Bill Graham Presents	C.P.A.	San Jose, Calif. March 25	2,652	\$9.50-\$10.50	\$70,994*
5	U.K.-Ron DeBenedictis	Palladium N.Y.C.	St. Louis, Mo. March 25	2,900	\$1.50-\$8.50	\$75,300
6	KENNY ROGERS-Ron DeBenedictis	Carlyle Hall N.Y.C.	St. Louis, Mo. March 27	780	\$6.50	\$75,000*
7	RENEE GARRA-College Artistry Board R.I.T.	Dome Arena	Rochester N.Y. March 27	1,400	\$5.50-\$9.50	\$72,260
8	RUSH-MOJO HATCHET-Sound Seventy Productions	Chattanooga	Tenn. March 19	1,810	\$6.50-\$7.50	\$71,868
9	CHEECH & CHONG-Continental Productions	Rock Hall	St. Louis, Mo. March 23	467	\$1.50-\$8.50	\$70,745
10	SANTANA-Bill Graham Presents	West Hall	San Francisco, Calif. March 23	2,000	\$1.50-\$2.50	\$119,831*
11	STREETWALK HAZE-Interscope Concert Center	San Francisco, Calif.	March 19	1,550	\$7.50	\$119,881*
12	EMILYLO HARRIS-LARRY MOSKOW-Bill Graham Presents	Shirleywood Hall	San Francisco, Calif. March 23 (2)	1,868	\$1.50-\$8.50	\$118,166
13	ANGELTUT-Sound Productions	Concert Center	San Jose, Calif. March 25	9,000	\$8.50	\$116,339*
14	SANTANA-Bill Graham Presents	West Hall	San Francisco, Calif. March 25	2,000	\$5.50-\$9.50	\$116,276
15	DIRE STRAITS-BARBARA BANDI-Continental Productions	West Hall	San Francisco, Calif. March 25	1,861	\$1.50	\$114,547
16	EVELYN-CHAMPAGNE KING-SOUND SENSATIONS	Rock Hall	St. Louis, Mo. March 25	1,000	\$1.50	\$112,000
17	MCGUINN, CLARK & WILLIAMS-TONY LAWRENCE & FEYLINE Presents	West Hall	San Francisco, Calif. March 25 (2)	1,900	\$6.50	\$111,888
18	EDDIE MONEY-Synchro Promotions	Area Club	Columbus, Ohio March 25	1,100	\$4.50-\$6.50	\$110,382



SHARING SUCCESS—Eddie Money, left, greets Jack Craig, senior vice president and general manager at Columbia Records at a bash the label tossed for Money and Santana, following their SRO shows at New York's Madison Square Garden.

## Scher Lands Rutgers As Rock Gig Location

NEW YORK. Promoter John Scher has worked a deal with New Jersey's Rutgers U. for the exclusive use of its 8,300-seat Athletic Center, which is one of the few rock venues of its size between here and Philadelphia.

The University will receive a percentage on all productions presented there. Scher calls the deal "a cooperative promotion," and says the school's program board, composed of students, faculty and administrators, will screen and approve all acts.

Although tickets will be sold to the general public, the acts must first appeal to the students, who will also get a 60-day grace period in which to purchase tickets before they go on general sale, Scher adds.

He expects to present 10 to 12 shows from September to late May. The venue will be closed in the summer.

The first two acts to appear are the Allman Bros. (April 27) and Supertramp (May 18).

"The nice thing about the location is that it's right in between New York and Philadelphia, without overlapping either market," he says.

For Scher, one of Rutgers' most active promoters, it provides an opportunity for a centrally located venue that won't interfere with its operations on the state's East Coast, where he books acts into Ashbury Park, Passaic's Capitol Theatre and in Giant's Stadium, the 60,000-seat outdoor venue.

The Rutgers site temporarily fills the need for a medium-sized hall suited to rock acts. A 20,000-seat arena, scheduled for inclusion in the Meadowlands Sports and entertainment complex adjacent to the stadium, won't be opened until December 1980.

## ARISTA'S WARWICK

# Vocalist Works With Manilow On New LP

By FELIX WIDNER

IT WAS "It was almost like recording for the first time all over again," says Dionne Warwick.

The singer is enthusiastic about her first recording session for Arista Records, produced by Barry Manilow and his co-producer Ron Dante. "It was magic. The songs were tailor-made for me by Barry and his team," she says. "Dionne made the comments after a successful two-day commitment at Arista's posh night club Ziegfeld."

It was the team effort of Warwick with songwriters and producers Barbra Streisand and Hal David that established the singer as one of the top stars in pop music with hits like "Don't Make Me Dream," "Walk On By," "I've Got a Little Prayer," and "The Way We Were." The two-time Grammy Award winner has a special music in her own right, that is, the ballads of the heart. Many of the Warwick-Barbra David collaborations were ballads of emotional love.

"Soberly, the company was so

continues to devote a full 33 minutes of her club show to perform a stunning medley of the 20-plus hits she recorded together.

"This time out, I get the gas," she laughs, referring to the new tunes. "It didn't always do that in the beginning."

The debut Arista album hasn't been released yet. "We can't even decide on the single. We've got several good possibilities. It's a wonderful feeling. The vibrations in my music again. We've captured a spark. I haven't felt since I worked with Burt and Hal."

Warwick says the teaming happened with encouragement from Arista president Chae Davis. "Clive and I have been friends for some time," says Warwick. "When he found out I was available, he called me."

"I live and I discussed producers and a lot of names were thrown out, but no one really seemed quite right. Barry found out I had been signed to the label and asked Clive if he could

## Freebies. Not Acts. Help N.J.

ATLANTIC CITY. Apparently it's not the major names in entertainment who're drawing the crowds to the Resorts International Hotel/Casino here.

Since opening nearly 10 months ago, the hotel, for its first seven months, gave out 160,000 free tickets to its 1,700-seat Superior Theatre, and the "comps" were not necessary for the prey only.

With an investment of \$40 million, Resorts International has had lullade net revenues of about \$163 million, including \$134.07 million from the casino and \$29.01 million from its hotel and other operations with pre-tax profits of \$86.13 million. After taxes, the casino hotel will show a profit of \$44.36 million—several times higher than those reported by the major casinos on the Las Vegas strip.

However, the Superior Theatre—excepting for some special attractions like Steve Martin for the New Year's celebrations and the forthcoming Easter booking for Frank Sinatra—has not been any real magnet for bringing in people. On one dismal opening night this winter, Della Reese performed for a crowd of 68. The troupe were given a ticket value of \$143,000. "We gave away an awful lot of tickets in the early stages of our opening," says senior vice president Raymond M. Gore.

"We were generous around the city with them." When the Superior Theatre first opened, Resorts International found it was almost impossible to fill it despite the lure of top name performers.

High tariffs around the \$25 admission per person were blamed for the poor draw by Eddie Grom and Steve Lawrence for the opening week. Excepting for the superstar like Martin and Sinatra, admission for the most part falls to \$12 per person plus order a dinner at \$12.50 or a two-drink minimum.

However, the Superior Theatre has continued to operate at a loss. Although show box figures are not available, Tibor Rudas, Resorts International executive producer, has taken one measure this year to cut down on the losses.

St. Zentier, the show room's musical director, was ordered to drop five men from his 17-piece house orchestra. Letting go a trombonist, guitarist, pianist, trumpeter and saxophonist will save the theatre reportedly \$10,000 a year. Zentier, who was brought in from Las Vegas last year, has handled his hand conservatively, opening when he had more than 25 men on the stand.

While Rudas has been lining up top-name talent, there has been no word about the long-balled revival of the "Ziegfeld Follies" for which a multi-million new theatre was being built. Resorts International shelved out a "handle" over a year ago to acquire the rights to the Ziegfeld name.

The only building being talked about is the building of another gambling casino across the street. Resorts International has already a twin hotel, Chalfont-Haddon Hall, with two separate hotel buildings.



# Warning

**SPYRO GYRA**  
IS  
BREAKING OUT  
ALL OVER THE  
COUNTRY

**Spyro Gyra** is a highly infectious new instrumental group, transmitted by airwaves.

No respecter of format, the **Spyro Gyra** bug is being caught by listeners of AOR, top 40, Progressive, Black and Adult Contemporary stations.

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Crosseyed Bear Productions, Inc.  
for Arnhem Records  
Mastered by Bob Ludwig  
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SPYRO

Morning 2





# YRO·GYRA

*Morning Dance*

JEFFERMAN





## Talent in Action

DR. HOOK  
MARY MAGREGOR

Roxie, Los Angeles

Dr. Hook's band romped and jammed the track to the latter, March 21. The closing act on to the top of the hour, 11 June set of local happens, as Dr. Hook in his first LA appearance in many years drew rocks with its antics (including a huge freestyle acoustic) and still plans (coming) to well as its music.

Each practicing physicians responsible were of course the band's two lead singers, Ray Sawyer and Dennis Locorriere. At one point—some where around mid-set—the entire band left the stage leaving Locorriere alone to do a moving rendering of the Dr. Hook smash of several seasons ago, Sylvia's Mother. It not only drew a standing ovation but some tears and shuffles as well.

This group, which has been going strongly for the past eight years, has no others. Back on guitar John Walters, drums percussion Lance Carter, bass, Billy Francis and Bob Wilard. Hooks on keyboards are all top pros. Everyone but Carter, chaps in on vocals.

Other highlights included the group's latest "Spending The Night Together," sung well by Locorriere. "I Got Stopped And I Missed It" which featured percussion Walters and which turned into a moving rendering of the number from its latest Capitol LP, *Pleasure & Pain*. "You Make My Pants Want To Get Up And Dance," in which the patchy eyed Sawyer comes in, nearly to the hasty.

Mary Magregor opened the show with a 45 minute, eight song set. She saved her biggest hit, "I Don't Want From Two Lovers," for later in the show, then went to the top of the hour. "Let Me Be Lonely Tonight," which she offered as: "Never Give Up," which she wrote with her sax-space backup band's lead guitarist, Bud Beckham.

Magregor excelled on the straight blues piece "Sweet Piano Man." The closer.

JOE K. PRICE

JOAN ARMATRADING  
Wembley, Arica, London

Climaxing her European tour with the first of two nights in this country, 10,000 seats. An astounding hit, a new peak of creative and musical power with her 50 minute set on March 12.

Once the most difficult of performers, the singer/songwriter seems now to have overcome her onstage inhibitions helping the spotlight with evident confidence and even a giggled when.

Much credit is due to her all American backup band of Red Young (piano), Ricky Hesch

(guitar), Ron Price (bass), Bud Bodine (bass) and Art Rodriguez (drums), a superb unit and driving and capable, low of the most symphonic there, ending with fireworks.

Her most recent album, "To the Limit" was extremely show-stopping in numbers like "You Rise, You Fall," "Am I Bigger for You" and "Baby," performed with substantial and as well as with unexpected emotions, and other touches that surprised and delighted the capacity crowd.

Inherited with new material was a selection of her established classics, "I've And All I Need," "Show Me Emotion" and others, in a quicker, 15 minute set. Her voice throughout was full and expressive, noticeably less restrained than on record, and the still plays in unusually expert guitar for someone who is primarily a singer. An outstanding performance well rewarded with two encores.

NICK ROBERTS/KAN

## JOHN MAYALL

Rogers, Cincinnati

British bluesman Mayall and his five-piece band played a 75 minute, nine song set to a new capacity audience, March 15.

Mayall, who has not performed with an electric band since he broke through there with a powerful selection of rhythm & blues oriented rock. Most of the songs performed were new, but the excitement of the evening was a real baby. "You Want Me To Get Up And Dance," in which the patchy eyed Sawyer comes in, nearly to the hasty.

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Mayall's band with reception of lead guitarist James Golphin, who is from Atlanta, all come from London and originally composed Mayall. Mandel's band, Mandel was billed as Mayall's guitarist for this tour but due to some unorthodox circumstances did not show up.

Quilts, who has played with the group and recorded with Mayall before, joined the tour on this show and did an excellent job. Comedian Larry, "Lucian Lady," the first tune of the set was previously recorded live at Rutgers for May's album, *The Last Of The British Boys*, with Quilts on lead guitar.

Both Mayall's vocals and harmonica playing in the show did not exhibit the same offbeat, whimsical quality that distinctly characterized his style in previous years. This may be due to the fact that this was the first show on this leg of his tour after a week off, and he may have been a bit rusty.

Magregor, who backed Mayall with vocal harmonies and percussion, added dynamism and extra strength to the entire set. Her voice is

clear and powerful and though she never really let loose it was apparent that she has the ability to draw like a top to a required.

Pushed along with Mayall's pace the band and back covers of Mayall's song to be released all day. Bottom Line, on the BHM-Phonogram label. Mayall ended his set with the title cut of this album and held the audience's singing and clapping along with his chorus. He was, as planned but did not come to a low an error.

VICTOR HARRISON

MARC TANNER BAND  
Golden Bear, Huntington Beach, Calif.

Blackhawk/Royden's new pop attraction is a beach/drama rock's toll hand its debut LP later this week. The power and which explodes from its eight members' onstage.

Leader Tanner, who shows great potential as a crowd pleaser, says he plays harder he believes in the people. "They go to the stage to hear the power." They go to the stage to hear the power.

So there is a marked difference in the bands' member's intensity as opposed to the combat-like levels in the first album. The "single Diana" was extracted, is the natural core of the band's compositions. Of the 10 tunes performed in this Orange County band's first live performance, 11 March 12, nine are new.

Of the eight members helping Tanner totally dominate their audiences, only one actually played on the record, so the expectation has been that the other seven would play with an assiduousness and slickness which belies its relative newness.

Tanner's smoothly, devious voice is aided by the four voices which often spring to life behind him. One Linda Stanley, offers some nice, high harmonies in their duo duologues.

The band plays with all the raw energy demanded of a basic rock band, it needs to lead about intensity levels. For example, Steve Mann plays lead and saxophone and Stephen Lyle who plays electric keyboards, are swamped by the overpowering electronics of the two guitarists, bass and driving drums. What suddenly there is in their instruments is lost in the rush for details.

At the end of the set, the band's instrumental versatility shines. Lead guitarist Michael Stevyns augments his fly's lined style with flag waving, kicks, and sweeping arm motions. Tan plays the guitar, bass and driving drums. What suddenly there is in their instruments is lost in the rush for details.

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## Changes In Format At N. Texas State FMR

BY ED HARRISON

LOS ANGELES: The music is the most drastic change in the station's format, claims Andy Waldrop, music director of North Texas State Univ.'s KNTU (14.1—a 48.1 kHz station covering Denton County and parts of North Dallas.

Waldrop, who has been at the station 3½ years, claims KNTU is playing "pseudo-progressive" rock when he first arrived. But in the summer of 1977 the "off-the-wall" music was retained, much a "mass appeal" format that excludes any extreme "bubble gum" or "leaves AOR" cuts.

KNTU's demographic is the 15-35-year-old. Waldrop claims the station was one of the first in the "New Wave" movement, hosted by Dr. Strain, Police, Queen, Elvis Costello and others.

"It's very unlikely we'll play Donnie & Marie or the Osmonds," he says. Waldrop made a hard decision playing Bill Garrett, but we put it on after thinking about it for two weeks. The Bee Gees are teenybopper but we appeal artists so we'll play them."

Waldrop has devised a rotation system whereby records are placed in either "green," "yellow," "blue" or "red" categories and are methodically rotated.

Waldrop says that "power" records are the high rotation category, while "green" records are considered low rotation to avoid "burnout" as well as classification as a Top 40 station.

"I feel it is fair to the listener and the artist if we rotate with just the hits that are doing well locally," says Waldrop. "We determine our playlist mostly from the different issue magazines. In the past, we've had all the different categories labeled, but I believe that unfamiliar music is a tuneout."

KNTU is on the air from 7 a.m. to 11 p.m. seven days a week. Waldrop says the station has played 24 hours in the past but because everyone on the air is a stu-

dent it's difficult staying up all night. He says that previously the late hour shifts were handled by students with light schedules or non-students.

Among the station's special lecture programs are an "Infinite Jazz" program every night from 7 p.m. to 11 a.m. Waldrop claims the show is popular because the station is a jazz-oriented and KNTU is the only daily source of jazz.

Other weekend features include "Rock In Retrospect" dealing with classic albums of the past. "Sunday Beach" featuring an hour of local talent to perform original material on the radio. "New Wave" records are hosted by Waldrop and featuring music from the 60s and 50s, as well as classical and reggae hits.

Because the station is doing a promotion such as album or record giveaways, Waldrop says that most record companies are cooperative. But record service in general is poor outside of a few minutes.

Because Dallas is only 45 minutes away, and Ft. Worth 35 minutes, there is minimal content. "We have a lot of records," he says.

Waldrop is eager to work closely with local retailers to gauge sales, but he reports that most of them are apathetic and refuse to report sales.

The station is manned by 30 volunteers with 13 of them on the air.

KNTU has an application into the Federal Communications Commission for a power increase to 100,000 watts, as well as increasing its antenna height to 500 feet. This would enable KNTU to cover all of the Dallas-Fort Worth metropolitan area as well as portions of Southern Oklahoma.

Waldrop is hoping for approval within the next few months.

## Signings

Frankie Valli to a personal management agency with Alvin Entenstein. Valli is scheduled to release his new album, *Frankie Valli*, on March 12.

Joe K. Price. The closer.

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## Talent Talk

newsmen last month on WNEW-FM in New York. Other talents followed this month are Bud G. who last toured in 1977, the *Boogie Brothers*, who began touring April 17 in Seattle and Supertramp, which began a 35 city leg March 16 in Boulder. It's the first tour for Supertramp since their 1976 tour.

James Herbie Mann and Norval Michael Walden are making promotional stops to support their current crossover discs. RCA's Walden, who last toured in 1976, is scheduled to tour in New York, N.Y. recently, and donated the proceeds of a nearby concert to the school's music program. *Epic's* *Stewey* T. Nicks is also a touring act.

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Louisville, Ky. when some seats in the auditorium are sold. When the official live-to-tape show, the band complained and lead manager *Alvin Entenstein* was arrested. He was later released but the show was temporarily halted.

*Roy May* is due out on Wednesday (18) in Boulder, Pa., at all places. *Alvin Entenstein* is going to the *Alvin Entenstein* in Louisville, Ky. when some seats in the auditorium are sold.

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## Finish First UCLA Industry Course

LOS ANGELES: The first graduates of UCLA Extension's professional industry course in the recording arts and sciences will receive their certificate award in May, according to program coordinator Neil Shankman.

Shankman, the Los Angeles attorney and personal manager of David Sledge and record producers David Foster and Philip Bailey, says 194 persons have applied for candidacy in the program since its inception in September 1977.

The country's first continuing education curriculum focusing on all the arts and sciences in the music industry has drawn students from many levels of experience.

The Extension's spring quarter courses start Thursday (29) with record producer Neil Shankman's "Recent Production: The Process Of Creating A Product," and Shankman's April 2 opener "The Music Business Course."

Venue's class of special interest to producers and producers, provides an understanding of the recording process in creating the

production, starting with direction of production and leading into the technical interaction between producer and engineer.

Shankman's class provides an overview of the industry, with guest speakers sharing insights into their personal experience.

Career opportunities in the record, music publishing business, personal management, agencies and concert promotion will be discussed.

Davis Lectures  
Middle Tenn. St.

NASHVILLE: Clive Davis, Arista Records' president, lecturer at Middle Tennessee State Univ. in Murfreesboro, Tenn., Thursday (15).

Davis held an afternoon seminar for students in the university's Recording Industry Management program. The seminar is open to students on "Clive Davis: The Record Industry" at 8 p.m.



# Independent Distributors Meet Fireworks Spatter, Not

By IRVING HOFFMAN

## System Far From Dead, Says Panel

HOLLYWOOD, Fla. Verbal fireworks anticipated at NARM's independent distributors meeting Friday (23) didn't materialize, but the event stood as a reasoned defense of the need for independent distributors with some modifications called for in the years ahead.

The event, titled "Sons of Joe Rebirth," got its calm tone from a chairman, Motown's Meli Lushka, and panelist, Elliot Goldman, executive president and general manager of Arista Records, who represent labels committed to the independent distribution system. The second panelist was Joe Simone, president of Progress Record Distributors.

In Goldman's prepared speech, Billboard, March 31, 1979, before the SRO audience, he noted that independent distribution has "some surprises for doomday commentators." He targeted a major portion of his speech on the A&M and ABC departure from independent distribution, claiming in a long-range analysis that their actions represented "business considerations" apart from the health of this distribution system.

"It should be clear to all concerned that neither A&M's or ABC's departure from independent distribution had at the heart of the matter anything to do with the performance or abilities of the independent distribution network," he declared.

In A&M's case, Goldman stated that the label's business philosophy underwent a change around the time of its burgeoning unit volume success with Peter Frampton. Before this, he claimed the label was "content" to maintain its status as a "premier independent label" with no desire to compete in size, artist roster or unit volume with the major companies.

At the risk of "possible suggestion," Goldman stated, the label decided to broaden its horizons. "It's

really almost impossible for a company to maintain the status quo in its development, particularly one that's in an industry as volatile and expansive as the record business."

Besides U.S. expansion, Goldman said A&M's move from country by country sublicensing to CBS as its foreign licensee was "largely dictated" by "significant guarantees and cost saving facilities" to "better finance their plans in the United States."

"Other moves," the executive felt, "were timed badly and/or anticipated a growth that was unrealistic."

Without volume to support this expansion, the company's decision to move into the RCA orbit was seen by Goldman as a "marriage of convenience."

"To the credit of the management of A&M, they recognized the problem that developed and moved decisively to solve it," he stated.

He added that RCA's own needs under Bob Summer, president, led to a marriage that would solve A&M's immediate cash-flow problem and has given A&M a four-year "breathing period" in which to size up its own beliefs in which distribution system is best for itself.

Goldman termed the deal a "brief even" one for RCA, but one that will absorb overhead that is not presently being met by RCA's own artist roster. The A&M deal thus, in Goldman's view, gives RCA its own four-year breathing period in which to develop its artist roster. "In my judgment, the departure of A&M from independent distribution does not reflect on that system, but rather was a corrective business decision to cure some significant ills."

The ABC situation, Goldman stated, "is much easier and cleaner to analyze; the ultimate move to sell its entire record operation to MCA had nothing to do with the performance of independent distribution. It had everything to do with ABC Inc. recognizing the hard, cruel fact that it has been able, in its company into a meaningful profit operation. In a phrase, ABC did

not leave independent distribution, it left the record business."

Goldman went on to declare that methods of distribution were less a factor in company success than the ability to spin meaningful artists, and that branch developments re-



Indie distributors: Arista's Elliot Goldman tells of his label's support of independent distribution as panel chairman Meli Lushka of Motown, center, and Joe Simone of Progress Record Distributors ponder the point he's making.

sulted when the "economics of doing so made sense." He stated that when volume is sufficient, the added margin yields a significant profit that more than pays for itself in the added costs in maintaining that distribution.

He further stated that the track record of independent distribution has proven its ability to move as much product as branch setups, pointing to such high volume acts over the years as Carole King, Peter Frampton and his own label's Barry Manilow.

Under independent distribution, he mentioned that Arista's own growth has gone from \$10 million annual volume to \$70 million in four years. "Superior creative talent and management are the essence and difference between record companies," he noted, "not their method of distribution."

Further commented that there

would always be new creative enterprise coming along who would want "control of their destiny," whether through independent distribution or branch operations. A&M might not know, he said, that with RCA it meant just this, in essence has-



ing branch distribution with control of its product flow.

Goldman's concept of a contractual relationship between labels and independent distributors was designed to bring some stability and mutuality to the relationship to both parties. Later, he told Billboard that specifics had not been fully developed and he would not formally discuss the issue with his distributors at NARM, but he did cite one area involved in a contractual relationship, that of funding some distributors to expand their base and/or personnel.

In his talk, Joe Simone stated that "creativity is the biggest asset we have as individuals and as companies" and called for a "strategic vision of the future."

"Planning itself clarifies the opportunities and the threats that lie ahead for a company..."

In an historical reference, Simone

## Execs Peer Into Future Confidently

and that the times dictated certain independent distributor policies. Transshipping, for instance, was created, he said by "stringent" label returns policies (10%) that forced distributors to give up of their markets to generate enough volume to "keep themselves afloat."

He said that multiple distribution in an area right to 10 years ago allowed labels to "go across the street" when unhappy with his current affiliation. "When this started to change, it created a more comfortable moving up to today's market, one of the distasteful thing from a distributors point of view is we were left with the volume to clean with no one acknowledging any respect or responsibility for what had occurred."

As an example, he cited RCA's decision to take back A&M returns after confusion over who was responsible.

"I think there are some things that have to be recognized by both us as distributors, as manufacturers and that is that we are in a world that has been created and dominated by substantial branch distribution."

He said that "promotion and creative ability must be reaffirmed and the need for that commitment is here and now."

He stated it was time for another approach to planning—a more formal approach rather than tackling problems daily as they arise. "I think it's time for us now to take another approach, an intuitive, anticipatory approach which is usually done in the mind of the person which is based on past experience or is more commonly called 'gut feeling.'"

"It's time to reflect on your commitment and go home and do your own strategic planning."

The question and answer period (Continued on page 57)

# Store Personnel's Pros And Cons Discussed

By JOHN SIPPEL

HOLLYWOOD, Fla.—Store personnel is both the biggest problem and the greatest asset of the SRO tape retailing. A panel of four chain retail chief agreed during a no-holds-barred discussion before more than 400 at the NARM convention that the label's biggest yearly becomes more dependent on their successful communications and relations with store help.

Ironically, retail seminar chairman, Dr. David Rachman opened the panel by asking Russ Solomon, Tower Records; Les Hartstone, Integrity Entertainment Corp.; Jerry Adams, Harmony House; and Scott Young, Pickwick International retail division, about retail's biggest problem. Several stumbling trips from the four gleamed list.

It became evident that the good manager, who trains and maintains a knowledgeable hard-working staff is the top profit booster. Rachman stated that as a general consultant, when he sees a store manager who is more of a profit, he generally can know beforehand a new manager was appointed.

As the discussion evolved, it became more apparent that the larger

the store chain the more comprehensive the training manual and central control should become imperative. Young, who spearheads the nation's largest chain nears 400 outlets, discussed more rigid printing, standardized training manuals while, in contrast Adams, general manager of a Detroit area 12-store chain, seemed apprehensive about contributing comments over set ways of doing things.

Solomon noted, too, that his Tower stores are geographically most separated, requiring him to allow greater autonomy. Tower manager has a difficult job, Solomon admitted, citing that daily duties included freight reports, a myriad of non-economic problems, legal procedures, insurance and insurmountable paperwork.

Procedure manuals thicken and weekly volume of pages quicken as chains grow. It was agreed that a focus on proper hiring and places great emphasis on proper hiring procedure, cautioning that help remains if persons are warned ahead of time of the rigors of the work.

Hartstone and Solomon both ad-

mitted a less formal training program with store managers in total control of hiring and training in their own vicinity. All three agreed that a training manual, updated frequently, is required.

Solomon triggered an incisive look at employer-employee relationships, stating, "We are more sensitive to our employees' needs. We are growing into loans and transportation. Then, Mike Specter, Spec's Florida-Gorgia chain, opened a Pandora's box by specifically asking for salary details after the quarter had avoided a question from Dave Schleng, One Way Records. Buffalo Young had explained to Schleng that he used a matrix of establishing an A-B-C rating based on the cost of living and the wide area covered by his paint chain and three gradations based on store value. In estimating cost of living, an important consideration of Young's is also wages offered by competing mall location owners."

Young later answered Specter who wanted to know what percentage he attributed to salaries, that he varied from 15% to 18%. Solomon said his optimum percentage to gross was 8%. Hartstone said a per-

centage to sales ratio are secondary in his thinking. Proper utilization of people requires a far more incisive study which would include a payroll report, indicating how many persons are on the floor per open hour and a look at other elements that go into payroll. Hartstone said.

Stores which buy directly and must, therefore, pocket their own merchandise, are an example of where chains must pay their people more because their store is functioning independently of a more central control bonus.

Motivation varies Adams said a profit sharing program works so well that clerks, serving a peer not working will goad the indulgent one telling him, "you're costing me money." Young said Pickwick retail has specific bonus programs for its managers which fine tuned profit. Solomon said Tower has a year-end profit bonus.

As the industry grows, the panel agreed the emphasis has swung from the "I love music" clerk and manager more to the manager, more skeptical of business experience. Discussion indicated that more and more district and/or regional super-

visory personnel are being added to buttress the local business between home office and individual stores.

Solomon stressed involving store personnel, even novices, in order to strengthen store potential. Adams, Rosen, Flipsdale, Lubuck, Tex., queried the panel as to how their staffs were motivated by a program of learning records or selling them virtually at cost or giving away demo copies.

Hartstone said such endeavors diminish "breakage." All agreed pilferage was a consistent hazard. Solomon tells product at "almost cost" for which he bills his people, taking it out of the later salary check. Solomon said a staffer can return merchandise purchased after 10 days audition for full credit.

Bruce Bare of Independent Records, who brought up the problem of community laws, attempting to ban the sale of head shop paraphernalia in record stores. Hartstone said he had withdrawn paraphernalia from both of his Lakeview stores after the statute was passed, even though the law

(Continued on page 57)



## CONFAB IMPACTS

Electronic Figure Aids In Buildup To Cornyn Speech

By ROMAN KOZAK

HOLLYWOOD, Fla. An audiovisual presentation highlighting NARM's theme of "Today's Success: To Tomorrow's Opportunity" followed by remarks by David Lieberman, the convention's chairman and John Cohen, NARM's chief, led up to Stan Cornyn's key note address Saturday.

The audiovisual presentation was a short film and slide show which featured clips from the various movie musicals of the last year, shots of album covers of some of the year's hot product, and a listing of the top merchandisers around the country with pictures of their executives.

Helping Lieberman in his remarks was an electronic dummy, "Rodney Rock Bottom," who represented a small Alaskan retailer seeking to gain greater status in the industry by becoming a recording artist. Much of the dialogue with Lieberman, interspersed with the dummy's truly bad vocalizing, centered on Lieberman's attempts to convince it that the music business is indeed crucial in the music business.

To help clinch the argument, Olivia Newton-John made a brief appearance to thank the dummy, saying, "I love you all the time."

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Lieberman also told the audience of some of the upcoming events at the convention and reminded them, too, that "our business depends on everyone in it, even the guy who works the floor in the warehouse."

John Cohen, in his speech, started that though business is good, there are some "ominous clouds" on the horizon that may spell trouble for the future.

"I've interviewed," he said, "that barnyard back to 1974 when there was another era of profitless prosperity with big volume but little profit."

Another cloud on the horizon was the quality of industry personnel



Keynote: Stan Cornyn stresses a point as he urges NARM members to leave a cultural legacy in music that is not necessarily in the mainstream.

"There is a new fact on the street, and that is (much of) our middle management is not very adventurous or imaginative. Too many are just trying to hang onto their jobs," he said.

Also he said, "Manufacturers and merchandisers are like trains, hurtling down parallel tracks, but having little to do with each other."

He said that what was needed on both sides was an appreciation of each other's problems. People working on each side should be sympathetic and understanding of each other's needs.

"We are no longer the record business, we are the record industry. We need a function and a style, but having little to do with each other."

In his keynote address, Cornyn highlighted in last week's issue, Cornyn, who titled it "Take A Little, Leave A Little," also urged the industry to develop a comprehensive museum of recorded music, and decried the lack of college level courses about recorded music. Noting that it was as much an aspect of Western civilization as film, theater or literature, he said that at the moment not one college offers a major course of study in recorded arts.

He did add, however, that Warner Communications Inc. will soon announce a subsidy for the first such college major.

The point of his speech was that with retail sales and music today now accounting for more sales than the gross national product of two-thirds of the world's nations, the recording business has a great deal of power but lacks responsibility.

"We may have more power here than anybody on earth since the Catholics, clergy in the Middle Ages, and what do we do with all this money and some take the money and run. Or we do not care. What turns us on is today's baseball jacket with this month's patch."

He said that the record business has captured the imagination and dedication of its customers, and now that it will soon be adding video. "We can capture it too, like we did radio."

Because of this, the recording industry has responsibility, he said but its cultural commitments have been "neglected, but barely adequate. We can do more than the country music museum, or the Midwest regional prom hall of fame."

"We urged the industry to cut down on some of its ostentatious frolics and gift of wine and promotional talk shows and spend the money to make sure that music's cultural heritage, from Fats Waller to Jim Hendrix, does not get lost. He also decried the industry's preoccupation with only top sellers and urged the industry nurture artists whose only justification is their own merit."

A main contention by Cornyn that today's kids "pay attention only to B, each other and their music," was echoed by Saturday's luncheon speech. Dr. Art Ulene, who pointed out that his teenage kids, who are biased about his association with various media personalities, only be interested when he tells them he would be meeting the Bee Gees at NARM.

Ulene spoke about stress, saying the best medicine for stress may be no medicine at all. It is warned against the dangers of alcohol or chemical depressants and sleeping pills in combating stress or depression.

## ONCE CALLED 'YOUNG TURKS'

## After Only 2½ Years, Nova Group Progresses

HOLLYWOOD, Fla. Success has killed the formal idea behind Nova, but the concept remains an ongoing NARM experiment.

Nova, formed by a group of "young Turks" as NARM's Other Voices at a mid-year meeting of the association in Chicago last year, was the subject of a board of directors luncheon, specifically hosted by the board for Nova members and "people attending their first NARM convention."

Two of those "young Turks" have risen in the organizational structure of NARM. Joe Cohen is executive vice president and John Marmaduke of Western Merchandisers is on the NARM board of directors as secretary.

Cohen said to the gathering, "Traditionally in trade associations, especially one 2½ years old, there's the tendency to assume that because you're a new member you're going to be unheard and not actively participated in. We suspect that's never though I'd be true here."

He stated that without a line of communication between NARM and its members, "NARM will not go anywhere."

Following the luncheon, David Crockett of Father & Sun's Inc., who chaired the luncheon, told Billboard:

"There were a lot of young fellows and ladies who were actually involved in the running of these businesses and yet when it came to convention time we weren't really participating in it. Yet we felt there were a lot of us who made these businesses run. So people like Joe Cohen, John Marmaduke and I and other people got together at this NARM mid-year and said 'what can we do to be more active participants in this organization?'

We weren't trying to be rebels in any way, shape or form. We were trying to work within the organization."

"And what we were asking for, was an opportunity to participate, to not be intimidated by the strong members of this organization and have



Nova Man: David Crockett of Father & Sun's Inc. chairs a board of directors luncheon for young members attending their first NARM Convention.

access to work our way in so that we could not only lend a hand in the convention, but also learn more."

"It took us almost a year to get some semblance of organization and figure out what we really were. It ended up that we were NARM's other voices. We speak on their behalf, without NARM, but have a say-so. We wanted to be represented on the board of NARM and, to and behold, in the transitional period in 1976-77 Joe Cohen became executive director."

"At the same time, people like myself and John Marmaduke were given opportunities to participate in seminars, regional meetings and panel discussions."

"There is no formal structure of Nova now. The whole purpose of this luncheon is to say to first-timers, 'Hey, this is your first convention. Enjoy it. Participate in it. We're human beings in the same industry. We want the new people to talk to us. We want them to participate. We want the new shining stars who is the scientific definition of Nova.'"

At the luncheon, each board member, including president John Cohen, spoke briefly and offered assistance to convention newcomers.

## CBS CREATIVITY

## 'Live' Show Tops 'A'

HOLLYWOOD, Fla. NARM new policy of allowing the showing of the audiovisual presentation only once during the convention illustrated that balmey weather throttles attendance.

When the sun shown through Sunday afternoon, the Capitol presentation snared less than half the attendance as the WEA 45/90 minutes earlier when heavy cloud cover persisted.

CBS Records topped the three presentations over overall with its finale, in which 10 acts appeared live, not onstage, but, more importantly, split up over three bars.

Here they visited with the folks who make them superstars, and it went over well. Willie Nelson, Eddie Money, Don Hartman, Yvonne Anderson, Sam Bush, Leah Kunkel, Mac Sandy, Renate Stanger, Cheryl Ladd and Charlie Daniels, could have stayed longer after the 30 minutes.

Top sales topper Paul Smith with the idea. It was so good that he

probably ate a president other labels will have to follow.

Vice president Advertising/Creative Services Arvid Levine set up the audience for the personal appearances with some terrific adlibbing from Montes and Ted Nugent who talked about the act and, incidentally with racks and retailers on the road. Nugent was particularly speaking, showing a real working knowledge of the cooperation that makes an artist a lasting favorite.

Levine's live footage from converts shown during the CBS presentation was impelling. The clarity and realistic color of the entire film indicated an artist a lasting favorite.

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featuring seven acts in their 45-minute slot. The program featured "One-Step Ahead" program features a 10% discount on the new albums by George Harrison, Rickie Lee Jones, Mark Taper, Badfinger, Ronny Hexum, Mass Production and Jimmy Hunsley with July during "Accessories" being shown continuously during the program.

The WEA film was cleverly welded together with specially created "Roadrunner" cartoon segments. Tom Gamache produced the show.

Capitol tried to convert acts as in every part of its vast catalog. Apple, EMI America, Arista and United Artists.

Walter E. Caputo's sales manager, reviewed what the industry can expect from Capitol generally in 1979. The label's lead will release three Philadelphia Orchestra albums in 1979 and 20 new GRCAV sets, in addition to information previously announced.

## Vidicks &amp; Videotapes Offer Opportunities

HOLLYWOOD, Fla. The close relationship between the merchandising of records and prerecorded videotape or videodisks was stressed at a NARM board meeting titled "Opportunities For Merchandising Home Video Entertainment."

Basically, the meeting stressed the approach of record stores as total home entertainment centers, that could easily absorb current and future innovations in the home entertainment area.

Tapes and figures stated at the gathering were included:

• This area will account for \$3 billion in annual sales "in a few years."

• Sales of videotape recorders in 1978 will amount to 800,000, bringing a total of 1.3 million units in the home.

• Japan is producing 200,000 units a month, one-third of which are destined for the U.S. market.

• There's been a "tremendous" shift in the sales of VHS units over Beta units in recent months, which may be curtailed somewhat by

Sony's development of a 4½-hour playing unit.

Also, in competition with the coming videotape, prerecorded videotapes may decline in price 20% in the immediate future, as much as 50% later on.

• Price reductions will be assisted by the development of tapes extended in length as four motion pictures to be presented on a single tape.

• Within several years, all major film studios will make their product available through videotape.

The movie, shared by NARM's David Grossman, opened with a slide presentation indicating the smooth integration of videotape inventories into record retailer displays, including cross merchandising techniques.

The development by supplier Video Unlimited Sound Unlimited of a weekly make-to-stock account or promotional trailers is designed to build consumer interest in current and upcoming productions, according to the firm's Jeff Tuckman. He

(Continued on p. 57)



# NARM Convention Report

## Rackers Disclose In-Store Display Problems

By ISHOROWITZ

**HOLLYWOOD, Fla.** Problems of in-store display and adequate communication between the industry and mass merchandising stores surfaced as major concerns at the rackbuilders meeting Friday (23). Those in attendance, panel participants, label display material does not meet the special needs of rack record and tape departments, while more pertinent point-of-purchase sales materials are made available in modest quantities or not at all.

Frequent eyeball contact by rack representatives with store operations makes the need for quick and perceptive communication with store personnel more vital. Attendees agreed, if full sales potential is to be achieved.

The lively NARM session was also treated to a view of the industry from the sale of chain store management, delivered by Albert Geigle, national buyer for Montgomery Ward.

The session was chaired by Sidie Silverman, CBS Records & Tape Industries. David Siebert, president of Handelman's Siebert Division, joined Geigle as panel participants.

It was Siebert who delivered the initial plea for more in-store display material, a request which won general support from the floor. He

pointed out that the needs of rack departments differ from those of record stores, where manufacturers direct their major display efforts.

Era Panben, of Pickwick International, did point out, however, that racks should consider special displays for rackers if they are asked and are convinced that it is worth the effort. He also noted that rack display specialists can win cooperation from store managers in host stores, although others complained of resistance.

Paul Smith, senior vice president, marketing, CBS Records, told rackbuilders that his company would be pleased to provide special material if it was reasonable assurance that it would used and not gather dust in a warehouse.

Others stressed that it is essential that manufacturers be alerted to the parameters (size of displays acceptable to rack departments).

Silverman suggested that NARM sponsor a survey to pinpoint current needs of rack departments and develop a guidebook for labels.

Allied to the dearth of adequate advertising support for racks on the part of manufacturers and, in particular, urged labels to include rackbuilders in their long-range advertising plans so that sales cam-

paigns can be made more effective. There is also a need for racks to use discounts the best way to use advertising dollars that are made available, he said.

This, it was made clear, is only one of the areas where better communication between racks, labels and host stores would pay off.

Siebert said it is important to convey information to accounts, such as displayed in a recent WTA survey that older age groups are active record and tape buyers.

Herb Dorfman, of Bee Gee Record & Tape Distributors, maintained that more cooperation is needed from the stores themselves in the joint quest for better profits. Promotions initiated by racks are often not used, he said, or suffer improper follow-through at store level.

Rack departments are actually present in stores about 14% of regular business hours and need the help of store personnel the remaining 86% of time if stores and racks are indeed in a "partnership," as Geigle maintained.

Ton often, said Dorfman, rackers can't get up-to-date inventory information from stores. Stores are not trained in the areas of forecasting product not replenished quickly enough. Better in-store supervision can boost sales significantly, said Siebert.

Geigle, from his perspective, felt that cooperation could also be improved on the other side of the fence. He thought it would pay off for labels to establish direct contact with major accounts, primarily to pave on information that could bolster sales campaigns.

### BY 1980

## MCA Favors Music Retail

### For Videodisk

**HOLLYWOOD, Fla.** Record and tape retailers are very much in the marketing plans of MCA Decca-Vision, but not yet.

By 1980, however, when MCA expects to deepen its market penetration to "most of the U.S.," the videodisk could begin offering "real time" response opportunities, Norman Glenn Sr., vice president, programs & marketing, told a NARM luncheon audience.

The executive reviewed the entertainment potential of the videodisk, reported strong results in area testing in Atlanta and named Seattle as the next market area, starting April 27, with a new market to be opened two months later.

Glenn emphasized that the format holds in the tight agency pricing, already prevalent in taped home video. Unauthorized dubbing will be discouraged as consumers become aware they can purchase programs on disk at less than the cost of home video.

He promised, too, that more music disks would be made available in the immediate future to supplement the present cache of more than 200 Disc-Vision titles.

As the market matures, record stores will be brought into the distribution orbit, Glenn said. "We want to be in business with you," he added. "Be patient and help us make it happen."

Some years ago, he said, manufacturers were "misunderstood" in forming stores of major new releases so that they could make sure that they were being supplied adequately by rackbuilders. But his companies don't do that anymore, he said.

Growth in cassette sales via rack departments was noted by a number of session participants, although Jay Jacobs, of Knott Record Co., also pointed out that the potential of the configuration is still held back by fear of pilferage. The problem, he said, is "how to get them out of locked cases."

Geigle reported that an experiment in a Montgomery Ward Chicago store using an alarm system rather than locked cabinets did result in a "tremendous increase" in cassette sales, but proved too expensive to extend to other outlets.

He nevertheless urged rackers to work with the burgeoning demand for cassette product. It will be bigger than ever this year, he said, a prediction coming logically from soaring sales of cassette players found in his stores and in other major chains.

Montgomery Ward's commitment to record and tape departments was stressed by Geigle. They provide a good inventory of accessories and the web's present web of 400 stores, he said. And they are expected to continue to figure in the chain's expansion plans calling for 30 new stores a year beginning in 1980.

All departments should carry a good inventory of accessories, said the Ward executive, with recorded product offered to consumers at prices "as low, but not lower," than the competition. The competitive goal is to bring selling prices down to the level of the competition, he said, obtaining in such chains as Sears, Penney's & Kmart.

When checking out a prospective rackbuilder, Geigle visits the latter's

accounts to judge personally how well it functions. Warehouse and audit departments are also visited to evaluate effectiveness.

Montgomery Ward expects service once or twice a year, he said, with rack presence in store premises at least three times a month to check and clean up inventory, and to handle complaints, if any.

"We want five turns a year," he said, "and consider less than four unsatisfactory."

Geigle reported that videotape, either blank or prerecorded, is not yet a factor in current Montgomery Ward planning, he said, he does take note of its future potential. In-store video promotion for audio recordings, on the other hand, has proven a potent sales builder.

Looking further ahead, Silverman envisioned a great future in videodisks (or rack accounts).

In general, said Silverman, racks would be well advised to screen and adapt in-store plays developed by record retailers. He would like to see the excitement generated in better retail stores "synthesized" in rack departments.

To elicit better cooperation from rack accounts, he said, he once took a group to visit some Peaches outlets. They came away better for the experience, he indicated.

Siebert opined that the given title of the meeting—"How to learn to stop worrying about my gross profit and learned to love the rackholder"—might more appropriately have ended "...and learned to love the rackholder."

Service to that account is all the rackster has to offer, he said, and the challenge remains to give ever better service. He broke this down as proper training, sales training, and better supervision, a better replenishment system, better fixtures, better inventory controls and better inventory and advertising.

## Music Tape \$ Climbs; Cassettes Grow 400%

**HOLLYWOOD, Fla.**—In 1970 a universe of 45 million Americans purchased 135 million prerecorded tape albums, an 80% gain over 1975, according to a CBS Records-sponsored market research revealed here at the NARM conference.

Among the buyers, 30 million purchased 8-tracks, 10 million went to the register with cassettes and the remaining 5 million bought both. Eight-track buys in 1976 accounted for 95 million, a 45% gain over 1975, while the 40 million cassette purchases represented a 400% increase in three years, stated Jerry Shulman, director, market research and planning, CBS Records.

The sales ratio of 8-track to cassette currently stands about two to one. And, if this growth rate continues, it's likely that in the next few years cassette sales will equal 8-track sales. In just three years, the percentage in 8-track tape buyers is up 50% and retail tape purchases are up 80%, Shulman added.

"Perhaps our most important discovery is that tape is a 'plus' business. Tape sales do not depend on the economy. They augment them. Both markets grow hand in hand. More than 75% of tape buyers are LP buyers. People who buy tape purchase very heavily. In fact, they buy twice as much product as those who buy only LPs."

"On an average retail day, almost half of the tape buyers purchase two or more items. One in 10 buys both tape and LPs. One in seven buys tapes of music, they also buy tapes of LP collection," Shulman added.

"Tape buyers are the very active people, people on the move. CBS market research found that 70% purchased tapes, 65% purchased records, 60% purchased cars. And auto tape installations continue to boom. Surprisingly enough, more than half are over the age of 25. Adults over 25 are the fastest growing group in the nation."

day and will be for many years to come.

"Seventy-five percent of tape buyers are into rock/pop, R&B and disco. The other 25% buy country, jazz, classical and other types. And as numerous studies show, the country music lover is often a heavy 8-track buyer. And virtually all tape buyers, 90%, say they plan to buy more and more tapes in the future," Shulman continued.

"Eighty percent of them know exactly what they want even before they enter the store. Although they may buy several selections at one time, they come in especially for one particular tape," Shulman explained.

CBS market research found they will not only current have more than half the purchase, but they released more than six months ago.

Access to tape inventory at retail must be expanded, Shulman added, noting that 60% of buyers surveyed reported shoplifting. At one convenient with tapes locked behind counters.

Shulman urged more attention be given to in-store merchandising calling attention to products by the point-of-purchase tape material and 50% said they'd like to see more tape ads.

Retail clerks must provide more help, he said, the CBS survey indicates. Shulman said nearly half befooled about in-store assistance.

Tape prices should be made more appealing by pricing tape more nearly to LP. Seventy percent of those surveyed said they would buy more tape if it were priced similarly to LP. The CBS market research drew from a survey of more than 10,000 individuals; its 8,000-member consumer panel and from a specifically designed in-store survey of 1,000 tape buyers in 12 major markets in the U.S. CBS advised.

## 18 Youth Receive College Grants At Industry Fete

**HOLLYWOOD, Fla.** Eighteen young persons received \$4,000 college scholarships at NARM's annual scholarship foundation dinner.

In making the presentation, chairman Jay Jacobs, Knott Records, Gloria Schell, vice president, and recipients are in graduate or professional schools and 59 are under-graduates from among the previous 144 scholarship winners who have received more than \$50,000 in financial assistance.

New scholarships established in 1979 honored Joel Friedman, founder-president of WEA, donated by Warner Communications; and Shelly Siegel, endorsed by Mili and John Salvino, M.S. Distributing. Chicago. Both were \$2,000 funds.

Four \$4,000 scholarships were presented by Roy Imber, Elroy Enterprises, Leonard Widen and Michael Adler, Scorpio Music Distributors, Harry Schwartz, Mollie Jim, Stu and Bert Schwartz and a Polygram Corp. donation.

The scholarship winners were Kelly Ames, Dartmouth College; Glenn Schell, Yale; Haile Anne Kleiman, Middle Village, N.Y.; and Marie Valmore, all of whom have a parent working for CBS Records; Margaret Clowry, North Hollywood, Calif.; Edwina Loy, Stephens College, Va.; Debra Munglth, Winchester, Va.; and Jay Subeck, Mon-

roe, Conn., all of whom have a parent with Capitol Records.

Also, Arthur Hen and Michael Mazowiecki, both of Woodside, N.Y., who have a parent working for Sam Goody, and Bradley Axen, Sepulveda, Calif., whose father is employed by Monarch Records.

Also, Anita Dillio, Melrose Park, Ill., whose stepfather is employed by Handelman's Co., Diane Markoff, Los Angeles, whose father works at A&M Records, and Jean Weille, New York City, whose father works at Capitol Records.

Robert Kennedy, who works at Universal Distributing, Philadelphia, was awarded a scholarship. Her mother also works at Universal. Other winners who work at the industry include Sue Laine, Chicago, who works at Records/Sounds Good, and Rebecca Roberts, Ft. Leavenworth, Kan., who works at the Muscivore band. GRT Corp. was all the winners for the awards.

Industry representatives on the NARM Scholarship Committee were: John Cohen, Disc Records; John Cohen, Dartmouth College; Ernie Leamer, Ernie's One-Stop; Frank Masnick, Pickwick International; Jerry Rappaport, Music Scene; Merrill Rose, M&A Records; George Souwall, Atlanta Distributing; Jerry Adams, Mure Pedders and Fred Traub, Record Bar; and Imber, Salvino and Stu Schwartz.

# NARM Conventions: A Distribution Patterns Shift

HOLLYWOOD, Fla.—One-stops see themselves assuming an ever-increasing marketplace role against the backdrop of shifting distribution patterns.

Their importance in funneling product to smaller retailers grows even as the independent distribution network contracts and the "supply area" is concentrated in "a precious few" hands.

This was the message delivered tellingly by Ernest Leaner, of Ernie's One-Stop in Chicago, in opening the first-ever NARM seminar on one-stops.

As a further token of the new recognition given the subdistributor fraternity, he disclosed that the



**Okay Speak** Ernie Leaner of Ernie's One-Stop takes a question from the floor at the NARM retail clinic.

NARM board had decided to form a one-stop advisory committee to focus in on their widening industry function.

With Leaner on the session panel "Today's Creative One-Stop: Expanding The Marketplace" were Noel Gimbel of Sound Unlimited of Skokie, Ill., and Leaner. Also on the panel were Evan Lask of Dances Music in Denver, Jerry Richman of Richman Bros. in Pennsauken, N.J. and Len Silver of Transcontinent Record Sales in Buffalo, N.Y.

As the role of the one-stop expands, it was noted, they began to take on more of the functions traditionally associated with distributors, as well as their burdens and risks. Advertising and merchandising assistance to new dealers is more evident in one-stop planning as they seek to broaden their market universe, Gimbel asserted.

He said his firm now employs eight staffers who devote full-time to these services. Sound Unlimited maintains its own in-house ad agency and is aggressive in soliciting advertising from labels, he said.

With radio exposure more difficult to secure for the introduction of new acts, Gimbel has found that manufacturers now frequently call on one-stops to assume a more active promotional role. By coordinated campaigns among his more than 600 Midwest stores, his firm now serves, he reported, success in helping to launch new talent.

Silver also made note of the promotional muscle wielded by one-stops and the need to convey operational know-how to small retail accounts. Frequent customer contact is necessary, he said, and one-stops can provide much-needed advice on ordering and buying systems.

"Think retail," said Lasky, who also stressed service and dealer support and emphasized that the future of one-stops is tied directly to the health of the stores they service.

In a variation on the theme of dealer support, Richman reported

C & M Distributors in Huntsville, Md., and can NARM do anything about it?"

Chairman Leaner saw no assistance coming from the association on bad checks. His own response to a bad check? "We cry."



**OLIVIA'S KISS**—Olivia Newman-John plants a kiss on a special NARM "guest" who helped David Lieberman of Lieberman Enterprises conduct the opening business session. Lieberman holds a bouquet which he presented to the MCA star.



**OLIVIA'S KISS**—Olivia Newman-John plants a kiss on a special NARM "guest" who helped David Lieberman of Lieberman Enterprises conduct the opening business session. Lieberman holds a bouquet which he presented to the MCA star.

success with his "Music Library" plan, which currently jumps 28 small black retailers in the Philadelphia area in a loose but effective quasi-federation.

Advertising and inventory assistance is conveyed to cooperating stores and monthly meetings are held to exchange information. Often manufacturers attend these get-togethers, said Richman.

Perhaps most important, in his opinion, is the ability his plan permits in providing the where-withal for black outlet advertising, a rarity in the past.

Advertising generally occupied the attention of seminar attendees, and all agreed that it was becoming an essential part of their business efforts. If advertising helps build volume for their accounts, then one-stops benefit.

Richman said his annual advertising budget is now up to about \$1 million, only one-third of which comes from manufacturers. "We must spend some of our own dollars," he said, "and we get some dollars from our customers."

He did note that the 15% commission earned by the Richman in-house agency was a significant aid in its operation.

Silver noted that manufacturers could do better if they spread their advertising dollars, basing the amounts on action over a year's experience rather than just the most recent buy deal. This would allow more consistent advertising, he suggested.

Under-capitalization of most stores serviced by one-stops calls for careful credit screening. Sound Unlimited's Gimbel asserted. The supplier is torn between the desire for his accounts to have adequate stock and the need to insure payment.

If a small store is doing well, but turning over his stock 12 times a year, it's proof that he is carrying too little inventory depth. Orders then can be enlarged, said Gimbel, and credit extended.

Still, he said, "I hate to see a new account go open until at least after six months." He wary of credit inquiries on dealers outside normal territorial boundaries, he warned.

What does one do about bad checks, asked Murray Berman of

Lasky seemed to touch a sensitive nerve among attendees when he observed that return percentages are higher than before. Much is due to a higher rate of defective, he said, but manufacturers stress on gradual shipments is also to be blamed. He decried the common practice of shipping first and promoting later. Support on this issue came from Noel Gimbel who remarked that manufacturers are not at all reluctant to ask favors from one-stops to fulfill commitments to acts. If this is so, they should not hesitate to accept returns, he said.

Lasky cautioned that one of the hazards in taking on an out-of-territory account that might have run into serious problems in his own area is the likelihood that the retailer's old returns may well wind up with his new one-stop.

All at the seminar showed concern over pricing and profit margins. Richman declared he can live with a return of at least 10% of gross, while others thought that figure was too low. But there is no guideline that will apply equally to all one-stops. Said Gimbel Margins are tied to costs of operation and these vary widely from area to area.

Pricing competition is another tough nut defying easy solution. Dave Crockett of Father & Sons in Indianapolis, said he holds out against matching low-balls as long as possible, but will capitulate if necessary to keep a good customer happy. Dealers, however, will often accept somewhat higher prices if accompanied by good service and support.

Transcontinent's Silver suggested that one answer to the pricing dilemma might be giving full service to accounts willing to pay a fair price, while just filling orders for others.

The special role of one-stops in nurturing new dealers was emphasized. Though too many have seen their business go to distant one-stop fledgling retailers have achieved some success and perhaps opened two or three stores.

This was given as a fact of one-stop life. And one-stop life is the creative one-stop can always help open up new stores to replace defectors, it was said.

IS HOROWITZ

## Canada 1-Stops

Continued from page 3

product can be delivered here at costs often lower than the best domestic prices.

Despite cheap prices, however, many domestic retailers were passing up the import advantage, or only sampling a small quantity of merchandise available.

Price incentive, they say, could not override loss of benefits normally expected on domestic purchases. Among these they cite lack of advertising allowance, credit and the inability to return unsold merchandise or defective.

One of the more active Canadian exporters at the convention was Cash One-Stop, headquartered in Montreal. Until now primarily involved in cutouts, the firm is moving more into current product, says Cash's Ivor Luss. Many of the cut-

outs and overruns shipped from Canada, he adds, are of titles not readily available here.

His highest customers, however, are buyers in England, Holland and Germany, despite import duties as high as 7%. Luss reports that the Canadian government looks with favor on export activities as a means of helping equalize a burdensome balance of trade deficit.

He looks forward with some anticipation to predictions that the Canadian dollar may be further depressed to another low of 80 cents.

In a flyer passed around the convention premises, Cash offered Warner Bros.' chart-rising "Blondes Have More Fun" album by Rod Stewart at \$3.55. Luss describes that price as a loss-leader to attract business. However, he said, "I can supply anything anywhere for less than \$4."

maintaining at the 5% level for the former and the minuscule 0.1% for the latter. The business with super-labels, he noted, remained steady for both endeavors, in 1978 comprising 17% of the racks' business and 0.4% of the one-stops.

Back in 1977 31 cents of every dollar one-stop made came from service acts. In 1978 the figure came back to where it was in 1976, down to nothing. But racks still get their 24 cents, but that is down a bit, too, from 28 cents in 1977.

Miscellaneous business contributed 18% of the racks' dollar volume in 1978, down from 2.5% in 1977. The one-stops got some of that. In the corresponding time their figures improve from 2.7% to 2.9%, the study shows.

## Gift-Giving Plan By Caedmon Label

NEW YORK. Gift-giving is the idea behind a new product line at Caedmon Records.

The spoken word label's Book, Record and Poster Packs contain a 1978 calendar from 2.95 to \$9.75. The one-stops got some of that. In the corresponding time their figures improve from 2.7% to 2.9%, the study shows.

Listing at \$9.95, the new like-debut titles are: Michael Bond's "A Bear Called Paddington," Stan and Jan Bernstein's "Bea Pops" and two by Roald Dahl, "Fantastic Mr. Fox" and "James and the Giant Peach."

## Rock Retains Top Music Sales Post

Continued from page 4

At the \$2 million to \$3 million range the figures have remained fairly steady, now accounting for 14% of membership. At the \$3 to \$5 million range, it is 14.7%, down from 18.8%.

At the \$5 million to \$15 million level, the figures are up to 23.5%, down from 19.7%. The larger \$15 to \$25 million companies are up to 7.8%, up from 6.3%, while the \$25 million to \$50 million plateau has expanded from 3.6% in 1977 to 4.7% in 1978. And the number of companies doing over \$50 million in business has also grown, now comprising 4.6% of NARM's membership, up from only 2.9% in 1977.

Records accounted for 61.6% of the total volume sold in 1978, with prerecorded tapes at 30.6%, blank tapes at only 1.8%, audio equipment 2.3%, video equipment 0.2%, musical instruments 0.3%, while all the other accessories, books and posters were 3.2%.

In terms of recorded product only, records accounted for 66.8% of the total in 1978, down from 67.5% in 1977 and 69.9% in 1976. Conversely tape has grown in those years from 30.1% to 32.5% in 1977 to 33.2% in 1978.

Singles have made a slight rebound in 1978, now accounting for 10.3% of all disks sold, up from 9.6% in 1977, but not yet up to the 1976 level of 12.5%. The singles were strongest on the one-stop level last year, accounting for 13.2% of their disk business. For retail stores, singles only were 7%, and for racks they were 11.8% of volume.

Cassette sales continue to rise, the study shows, though more slowly. They went up to 35.1% of all prerecorded tapes sold from 34.6% in 1977. In 1976 cassettes were only 23.6% of the prerecorded tape market, with 8-tracks getting the lion's share of 52.8%.

Cassettes were most popular on the retail level in 1978 with 37.6% of all prerecorded tape sales. For one-stop the percentage is 33.6% and for racks it is 23.9%.

According to the breakdown of the outlets serviced by NARM rack-jobbers, department and discount stores accounted for 78.5% of the dollar volume, up from 71.9% in 1977 and 67.1% in 1976. In the same category for one-stops, the percentage went down in 1978, to 3.4%, from 7.5% in 1977, reaching almost 19% in 1976.

Variety and convenience stores were 6.8% of racks' business in 1978, down from 8.4% in 1977. Some of that business went to the one-stop, with their figures going from 1.9% in 1977 to 2.5% in 1978.

Racks are continuing to lose the retail store accounts, and in 1978 retailers provided only 3.8% of the racks' dollar volume. In 1977 the figure was 6.9%, while in 1976 it was 15.6%. Recovering some of the retail business have been the one-stops. In 1978 90.6% of the one-stops' dollar volume came from retailers, a figure that compares with the 90.5% number in 1976, and a marked improvement over the 84.5% share in 1977.

Drugstore accounts have remained steady in the last year for both the racks and the one-stops, re-

# Economic Necessity Forces 100% Industry Coding

HOLLYWOOD, Fla. Some retailers and wholesalers envision millions of dollars in bottom line losses if manufacturers fail to make a 100% commitment to bar coding.

While clearly favoring the adoption of bar coding by labels in all configurations, these retailers and wholesalers declare that its success is based on at least 80% compliance by companies within the next few years. However, 100% compliance would best meet the needs of the industry. The issue of bar coding was addressed at a "Tomorrow's Opportunities" NARM session which was split between the "Implications Of Bar Coding To The Recording Industry" and "An Open Case For Tape Profits." George Soutvall of Alta Distributing was overall chairman of the session.

NARM bar code committee chairman Lou Kwaker, president and owner of the Music Shop Inc. chain, opened the session by calling attention to the economic necessities for bar coding.

Growing on the retail level, he stated, is countered by no increase in labor productivity, and escalating labor and interest costs. Kwaker attempted to put to rest some complaints on the use of bar coding expressed at last year's NARM meeting. Artists won't put up with bar coding, losing the "feel" of the product, and computers help manage inventories, it is too expensive to bar code product; retailers would not, so why bother?

In answer, Kwaker stated, "Artists don't own their own distribution. For them I believe they can be educated to understand that bar coding will increase their royalties, as for the expense of bar coding, if Denon can bar code its 20 cents, I assume we can bar code \$5.98 records."

"As for losing our 'feel' for the product, I believe that if we know more about product movement, and know it sooner, we would feel it more, not less. The returns situation

## Board Mandates Code Adoption

HOLLYWOOD, Fla. — The NARM board of directors has unanimously adopted a resolution urging all recording companies to adopt the UPC bar code this year.

The resolution, stated by John Cohen, president of NARM, at a bar coding meeting was passed at a board meeting.

The resolution reads: "Resolved that the board of directors of the National Association of Recording Merchandisers urges the adoption and implementation by recording manufacturers, at the earliest possible date in all configurations, of the use of bar coding. It is further resolved that the members of the association shall be advised via the NARM Sounding Board of the progress being made by the recording manufacturer toward the implementation of said bar coding in connection with its recording products."

## Lundvall Chairman

HOLLYWOOD, Fla. Bruce Lundvall has been elected chairman of the board of the Recording Industry of America. His election by the RIAA board took place at last year's meeting of the association at NARM.

Previously Jerry Moss of A&M Records. Other RIAA chairmen have been Clive Davis, the late Goddard Lieberson and Moe Koffin.

in the first quarter of this year makes me believe that we could use something more than 'feet' in making contracts for four and five month inventory programs."

On the general use of bar coding by wholesalers, Kwaker stated that "the truth of the matter is that some of the large companies can afford to develop their own bar coding systems—the small companies can not unless the bar code is preprinted on the product."

He cited a major competitive disadvantage for small rack jobbers and retailers unless bar coding is preprinted.

If they are not, it will be one more big reason why the larger companies will be able to swallow the smaller ones.

"We stand at the verge of a dramatic breakthrough for our industry. It involves around a new system of managing inventory. It will not be free, but it will reduce the number of customers we walk. It will reduce our inventory investment, it will secure our returns. The key to moving forward is the bar code."

Following an audio/visual presentation by Boston Associates, which has produced a new system of managing inventory, bar code retail and reports on bar coding made available at NARM, the session was given over to five panels. David Crockett of Father & Sons, Lee Hartstone of The Warehouse, Harold Okunow, Lieberman Enterprises, Chuck Smith, Pickwick, and Paul Smith, CBS Records.

Hartstone, discussing 100% UPC compliance, said the industry, he stated it could be worth as much as \$2 million

loss to his bottom line, based on \$100 million in sales next year on a 2% savings basis.

He called for total bar coding by labels within 12 months by discovering inventory shortages just one



**MUSIC MILESTONES**—John Cohen of *De Records*, outgoing president of NARM, makes special acceptance awards to the brothers Gibb: Barry, Robin, Andy and Maurice, from right, as new NARM president Barrie Bergman of *Record Bar* listens.

month earlier than he otherwise would, he said he could save \$1 million in "mysterious disappearances" of inventory, by cutting down the abuse of vends at the cash register by employees, he could save 1/2 of 1% of sales, by eliminating "preferred" discounts to friends and relatives, he could save the balance of the \$2 million.

workable formula for residual payments to musicians, the gates will open for labels to produce video software material. Bay noted Both Tuckman and Mintz said that eventually rock fare available today in limited titles goes for between \$40 and \$50, selling at a price far below than porno movies.

Lee Hartstone, Integrity Entertainment Corp., Los Angeles, warned the audience about handling porno, urging that local laws and community mores be studied before a store handles the blue films.

A Texas store owner and clerk recently have been imprisoned for a hardcore porno film sale. Hartstone

Crockett. In choosing his data processing equipment, he made sure it would be compatible with UPC. While utilizing an interim system, he said his company will go with UPC when bar coding is in full swing.



**MUSIC MILESTONES**—John Cohen of *De Records*, outgoing president of NARM, makes special acceptance awards to the brothers Gibb: Barry, Robin, Andy and Maurice, from right, as new NARM president Barrie Bergman of *Record Bar* listens.

"We are convinced that a UPC system would vastly improve the speed and accuracy of retrieving information."

Paul Smith, "It is unrealistic to expect that we can maintain the level of our past performance unless we come to grips with some of the serious problems that face manufacturers and retailers alike."

Blay stated that starting in June he would begin sending out his August film release to 4,000 retail outlets. Today, most of those stores are in hardware outlets, he said.

He also envisions a healthy market for the videocassette. Besides the MCA/Philips and RCA concepts, Blay conjectured that perhaps two more videocassette configurations may be used by Japanese manufacturers. Mintz said he felt video software makers must conform more to the record/tape industry formulae, wherein retailers enjoy a hefty profit margin. He stated that purchases from vendors and better credit terms

# GRT Studio: Open Tape Cases = \$

HOLLYWOOD, Fla. A second GRT Corp.-sponsored study of tape pilferage makes a strong case in increased sales for open case display of tape products by retailers, yet strong security measures are called for to maintain profit margins. While the report claims a pilferage rate of 8.7%, which it terms "plainly not acceptable," the report notes that "pilferage for the past few years has been increasing for all retail outlets, and the problem is not all limited to music tapes."

The tape pilferage rate for records, the report states, is 4%. The GRT study, made in cooperation with leading manufacturers of prerecorded tape product, was revealed during "An Open Case For Tape Profits" session at NARM. The session was conducted by Bruce McShane, vice president of marketing for GRT Corp. Panelists included Scott Young, Pickwick International; Jim Brown, Siebert's, Fred

Traut, the Record Bar, and Noel Gimbel, Sound Unlimited.

Figures for sales and losses due to pilferage were recorded for a 13-week pre-test period at stores using locked tape displays. This information provided a data base for comparison with the same information which was then recorded at test stores for the next eight weeks, during which time the tape cases at all test stores were unlocked.

To judge the effects that open tape displays had on sales and pilferage, control stores were utilized.

A main point of difference between the first study, conducted only in California, was the expansion of the geographic distribution of test stores, allowing a much wider spread of socioeconomic and demographic customer characteristics. Also, no effort was made to promote the fact that tape cases were unlocked.

He termed bar coding a "rational and intelligent" application for the industry, "an absolute necessity." "The first major company to use bar coding, CBS, he promised will undertake full catalog usage starting next month.

Okunow. He stated that a difficulty in total acceptance of bar coding was the cost to labels, most of which have their own data processing systems. He noted that Lieberman had developed its own data processing system for inventory control and he did not see it changing for a number of years until bar coding had "close to 100%" acceptance by the industry.

He said he eagerly awaited bar coding, particularly in view of the company's new National Returns center, "a very labor-intensive operation." He said bar coding will save his firm "millions of dollars" in this area alone.

Chuck Smith. He noted that Pickwick for the past 10 years has been the leader in optical character recognition systems to identify product movement in records and tapes.

"We're pleased that the industry has recognized the benefits that can flow from an original, unique product identification. Try it as soon as you're technologically and financially able to do so."

But, he warned, "don't expect too much too soon as long as there isn't 100% acceptance of the system by manufacturers." He projected three to five years into the future before enough usage would build a general mechanical reading practicality. **IRVING LITMAN**

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The new test included the following:

**Tape sales:** up 18% on average, with some stores reporting as much as a 67% increase.

**MP sales:** up 10% on average, with a 12% increase during a given week of all stores combined.

**Tape as a percentage of total album sales:** a rise to an average of 3% for all stores combined.

**Pilferage rate:** ranging from a low of 3.5% to a high of 17%.

**Profits:** ranging from a low of 15% to a gain of 61% in profits.

MP sales led the session that dispute the positive results of the first study it still left the majority of retailers "unconvinced that one simple study was proof of anything" and that "it was too good to be true." Hence, the second study, he explained.

Following an audio/visual presentation of the study, the panelists,

(Continued on page 36)



## Bergman Elected President; Add 3 Board Members

HOLLYWOOD, Fla. In addition to the election of Bartie Bergman of Record Bar, Inc. as the new president of NARM, three new members joined the board for the coming year. Lou Fogelman of Music Plus, Chuck Smith of Pickwick and Calvin Simpson Jr. of Simpson's Wholesale Inc.

They replace Dan Heiticher, Jay Jacobs and George Sussall. Remaining on the board in new slots are Joe Simone of Progress Record Distributors, formerly treasurer and now vice president John Marmaduke of Western Merchandise, formerly secretary and now treasurer, and Harold Okuma, secretary. David Siebert of Siebert's Inc. continues to serve on the board.

Bergman, who replaces John Cohen of Disc Records Co. as president, previously served as vice president of the board. Cohen remains on the board.

Bergman and the new officers were officially installed at a County Music Luncheon which featured Willie Nelson in performance.

## Computer a Vital Aid To Distributors

HOLLYWOOD, Fla. A distributor's best customers are not necessarily those who move the most volume and are loyal to their distributor as such. NARM attendees heard while sipping their breakfast coffee.

The computer's ability to synthesize information and rank accounts by sales volume, by type of product, by cost of service, returns and payment history, will isolate those whose patronage results in best profits, said John Nuzzolo, IBM executive and featured speaker.

By pinpointing problem customers, computers allow for more efficient corrective action, he claimed. "Even relatively small webs of retailers can benefit from this use," Nuzzolo maintains. Computers assist in analyzing proper inventory levels, suggest the most efficient method of product flow from store to store, and relate in a useable way sales-to-stock ratios, and sales-to-space allocation.

The computer lets you know not only "how much do I use," he said, but even more importantly, "how much do I need?"

But if computers are to be used properly they must be programmed well, he stressed. Programs must be designed to extract the most useful information and to reflect the user's management style.

Nuzzolo broke down the information capability of the computer into three categories: reference, decision management. Reference is necessary, he noted, but the information rendered is often bulky and undigested.

Proper programming on the other hand can build down output into decision-making form, disclose where priority attention is needed, and help the user deploy his management forces more productively.

## CREDIT BOX

NARM convention coverage, provided by John Simpson, Eli Lichtman, J. Hrenowitz and Roman Kozak. Section edited by Eliot Tietz.



BROTHER ACT—Andy Gibb, right, is joined by his Bee Gees brothers Barry, Robin and Maurice, from right, after Andy's solo turn at the NARM Convention Foundation Dinner.

## GRT Study: Open Tape Cases = \$

• Continued from page 1

some of whose stores took part in the study were called to comment.

Brown of Siebert's, which participated in the test "I would support the opening of tapes but only in those stores where you can get them up front and have somebody there and have a program of security. By just getting personnel more involved in security it can certainly cut down losses."

Nuel Grubel of Sound Unlimited, while also calling for tighter security measures, he noted dramatic increases in sales, up to 30% as a result of open cases placed near the cash register. Open cases, he said, produced greater LP volume. All new stores will have open cases, with the chain running 40% sales, sales to LPs.

"We're convinced that it works," he said, "the security and several systems available and good salespeople that are needed."

## \$650,000 ANNUAL GROSS

## 'Christian Music' Clicks At Calif. Shop

HOLLYWOOD, Fla. A converted church in Santa Ana, Calif. does more than \$650,000 a year specializing in "contemporary Christian music."

James Willens, attending his first NARM convention, started Maranatha Village five years ago. The former school teacher says he stocks only religious recordings, whose sounds are decidedly contemporary in approach, eschewing the more traditional religious music product.

In addition to carrying more than 375 titles, Maranatha Village offers various gift items, which account for 60% of his business. There is in fact a poster box that creates his wares on the site.

"Contemporary Christian music is just beginning to filter out," he says. Willens, who operates the store with his wife Betty. He claims he was instrumental in getting a local station, KYMS-10, to change its format to its present religious format. "The station was losing \$100,000 a year and now it's turning a profit."

Indicative of his own store's growth, Willens will open a similar store in Wichita, Kan. in Missouri (next October). His present location, which he will leave about 9,000 square

feet of space for recordings and gifts. "Twenty make August is the store's biggest month of the year, with the December holiday season the second best."

Willens, who does not discount his product (but will offer his three-greatest hits promotions from time to time), carries all titles in LP, 8-track and cassette collections.

He does not separate his stock but merchandises all three forms together. He allows the customer to play 8-tracks in 12 listening booths before they decide to buy. He also does "some" mail-order sales.

Willens is also the executive publisher of a monthly publication, Contemporary Christian Music, which in line with his religious inventory direction is styled after consumer rock magazines. His April issue is 40 pages and carries a number of record company ads.

His biggest sellers include Andrae Crouch (1,800), Keith Green (1,500), Bo Diddley (1,500), and a new release by The Four Tops (1,500).

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He found "very effective" the merchandising of tapes in the same area as albums since "many people buy more than one configuration at a time." He said that short boxes were used under lock, while long boxes were used in open display for pop product up front in the store. He stated that 50 stores in the chain are experimenting with separate music sections rather than separate LP and tape departments.

IRVING LICHTMAN

## Radio Ads Draw Power Speakers

HOLLYWOOD, Fla. NARM constructed a permanent launching pad for subsequent meetings which will discuss how most effectively to advertise on radio.

Attendees received the most incisive and expert instruction possibly ever tendered in the 21-year history of the organization when co-chairpersons John Marmaduke, Western Merchandisers, and Jim Tietzel, who recently left CBS Records as a key marketing executive, hosted 120 minutes in which there wasn't a lull.

Dan Davis, vice president of artist development and publicity, Capitol Records, produced a sparkling 25-minute introduction to the intricacies of radio advertising that used professional acts and a script even more professional. The principal points covered in the entertaining educational ads are covered in a booklet provided conveniences at the close of the session. The film will most likely run at the 22 NARM regional coming up skirting in August.

Chuck Blom, who started as an Arizona DJ whose rise was meteoric because of his innovative production pioneering at the mike, illustrated what makes spots "share profit." He used 5 to 60-second spots of his own creation to entertainingly demonstrate specifics necessary to put the wallop into advertising via the lighted dial.

Alan Hulberg, 1812 Overture, Wolschheim chain, and Joseph Goldberg, Varnet Records, Philadelphia chain, tied as the co-winners of NARM's first annual advertising awards as judged by the Radio Advertising Bureau.

## DiscoVision Presentation Impressive

HOLLYWOOD, Fla. MCA Distributing Corp.'s audio/visual presentation had a unique twist, the first large-screen application of MCA's DiscoVision.

In fact, the company's 22-minute product presentation itself was produced on the videodisk system, a fact not revealed until the presentation was over.

Norman Glenn Sr., vice president of program and marketing at DiscoVision, also played excerpts from various DiscoVision releases, which, he said, were purchased a few days earlier at Rich's Department Store in Atlanta.

His presentation included scenes from the film version of "Sweet Charity," an Elton John concert and a segment from the Columbo television show in which the system's various retrieval functions were strikingly demonstrated.

Al Bergamo, president of MCA Distribution, told the retailers present that since his firm was the marketing agent for DiscoVision it meant that the system "is yours" to channel through to the consumer.

## WKTU-FM Nixes 'Computer' Pros

HOLLYWOOD, Fla. Kal Rudman, publisher/editor of the Friday Morning Quarterback, up sheet said the music industry's pastures were shared this year when WKTU-FM in New York jumped from a 1.6 share to 11.7 when it adopted a disco format.

Titling his Sunday speech "Money Music: Back To The New Technology, Earn" he said that WKTU's fantastic jump has discredited the "computer geniuses" who had taken over radio programming but had lost "their ears and their hearts" to researched and bland programming. He called the success of disco and adult country radio "a victory for the people."

Beyond disco, he said, the key word now is "fusion," with rock disco being made by such acts as the Rolling Stones, Rod Stewart and Paul McCartney, while country programming MOR, and acts like Third World are creating "pop progressive reggae."

He said merchandisers must be aware of all this and to be aware they must demand up-to-date and reliable information from record company salesmen.

The salesmen must inform them of the marketing strategy on each record, and where it is played on the radio and what is its rotation.

He also urged a close relationship between radio stations and retailers with artists, while counting on both sides so that each knows what is popular with the other.

## Peter Pan Records Sets Easter Push

NEW YORK. Peter Pan Records, children's label, is gearing up its Easter promotion around the figure of Bugs Bunny. The company will have about a dozen titles available on LP and cassette, and another dozen titles for the 10-inch and record sets retailing for \$1.49 each. The 12-inch children's LPs will retail at \$2.98. Floor display boxes featuring an Easter theme will be made available to dealers.



## NARM PLAUDITS

## Pete Seeger Wins Award For Public Service Effort

HOLLYWOOD, Fla. Pete Seeger earned a special public service award at NARM's closing banquet.

In presenting the award, Elektra Asylum artist Harry Chapin said the award included a donation of "over \$100,000" from NARM members to Seeger's Hudson River Foundation project to clean up the nation's waterways.

The NARM awards are based on sales by the association members.

Four artists—Meat Loaf, Cars, Toto, and Gerry Rafferty—shared in the best selling album award by a new artist.

The awards were presented by Casablanca artist Cher, Neil Bogart, president of Casablanca, and Gene Simmons of Kiss.

Another award for the best selling album by a female artist was shared by Barbra Streisand for "Greatest Hits Vol. II" (Columbia), and Donna Summer for "Live And More" (Mercury).

Best selling album was the "Saturday Night Fever" (RSO) soundtrack LP, while the award for the best selling album by a male artist went to Billy Joel for "The Stranger" (Columbia).

"Stavin' Alive" (RSO) by the Bee Gees was voted the single of the year.

Best selling album by a group, "Double Vision" by Foreigner (Atlantic).

Best selling movie soundtrack album, "Saturday Night Fever" (RSO).

Best selling children's album, "Sesame Street Fever" by the Muppets and Robin Gibb (Sesame Street).

Best selling jazz album, "Feels So Good" by Chuck Mangione (A&M).

Best selling Broadway cast album, "Annie" (Columbia).

Best selling album by a black male artist, "We B in LA" by George Benson (WB).

Best selling album by a black female artist, "Live And More" by Donna Summer (Casablanca).

Best selling album by a black

## Kendalls Help Out

LOS ANGELES — Ovation recording stars Royce and Jeanne Kendall performed two benefit concerts March 18 in St. Louis on behalf of St. Louis Kids' Hospitals. The concert proceeds from "The Kendalls' Coming Home Celebration" will be applied toward the purchase of a \$100,000 MDS beam computer, which will expand the hospital's nuclear medicine service.

## Major Name Artists Play Their Hits At Convention

HOLLYWOOD, Fla. George Benson, Andy Gibb, the Village People, Willie Nelson, Lou Rawls and Natalie Cole were the artists who headlined this year's entertainment at NARM.

Cher was the mistress of ceremonies for the final night's banquet, being joined onstage by Gene Simmons of Kiss.

Other artists made guest appearances during the convention. The Bee Gees, Olivia Newton-John, Glen Campbell, and Suzi Quatro joined Andy Gibb onstage, while Leon Russell played keyboards for Willie Nelson.

CBS broadcast some of its artists to watch NARM members. They

group "Natural High" by the Commodores (Motown).

Best selling comedy album "A Wild And Crazy Guy" by Steve Martin (WB).

Best selling classical album, "Suite For 10 Instruments And Jazz Piano" by Rampal and Bolling (Columbia).

Best selling country group: The Statler Brothers (Mercury).

Best selling album by a female country artist: "Let's Keep It That Way" by Anne Murray (Capitol).

Best selling album by a male country artist: "Stardust" by Willie Nelson (Columbia).

## Indie Distributions Panel Lacks Fire

• Continued from page 51

was surprisingly brief. It started with a humorous yet telling exchange between Mike Lushka and a man described as "Sam. The Record Man From Canada," who dominated himself as having 43 years in the industry. He was applauded when he told the audience that he did not feel "he was at the funeral of anyone" in terms of independent distribution.

But he ran into trouble with his statement that the U.S. could use product from Canada of major acts at a price that would enable domestic distributors "to exist and make a profit," and thus to be depressed state of the Canadian dollar.

Lushka advised, "I disagree Sam. I wish you'd stay in Canada." Up to which "Sam" replied, "Leave it up to the boys who have to make a living." Then Lushka added, "Don't pass out on our guys, Sam."

Goldman explained an earlier reference to distributor or retailer in-house ad agencies as those that buy advertising at one rate and sell it back to the manufacturer at another rate.

This, he contended, was intended as "keeping the profits as a means of increasing his profit margin on the selling of his records. If there's need to face the issue of cost-price pressures or anything else, that's the issue that should be faced."

Lushka also replied, "What he's trying to say, is that you guys are taking money under false pretenses. Let's get right to it. This isn't to say that you're wrong, but we deserve half of it."

More seriously, Lushka maintained that a local advertising situation was necessary, but he questioned whether it actually cost the distributor 15% to maintain that



STARMAKER—Producer/music man Robert Stigwood makes a humorous comment as he is about to receive a special NARM award from John Cohen of Disc Records.

agency. "It's had enough when the retailer is doing it, but when the distributor is doing it, we then we're getting on both ends. We should set down and try to iron it out. We really have to open up lines of communications that have been closed for so many years."

Lushka also noted that Motown had lowered its annual album release schedule to about 40 LPs. And because of this, "We expect more work more marketing, more merchandising and more promotion on this product," he declared.

The issue of distributors who have vertical structures as one-stop or retailers was answered by Goldman. "The only time you have a right to dispute that is if you're not getting proper treatment in some shape or form."

At this point, NARM legal counsel Charles Rutenber advised the group not to discuss price situations or profit margins. "It's keep it general," he said. To which Lushka stated, "That's what happened to our business, Lushka."

George Houtt of California Music, who represents the biggest problem of branch operations, was their ability to "enforce" credit obligations. He said for independent distributors, "The first guy who get his hand on the dollar doesn't give it to us anymore." They alter credit terms and branches are making credit restrictions and they're sticking with them."

He said that smaller labels would suffer because "we can't pay them." He said these labels would eventually end up in branch distribution "Unless we solve collections, we're in a lot of trouble."

Lushka agreed that "it was a very serious problem in our industry today." He called for more communication "If you're having problems on the street level, it does no good to let us know about it to 60 days later."

Gene Silverman, president of Music Trend in Detroit, commented "I do not hear anybody at this convention say that we need more video sales, we need more cassette players or one-stops. I can't see where manufacturers feel that they're going to be better off with fewer distributors. Those retailers who are central warehouses don't necessarily get your product to their retail sales force any quicker than the retailer who buys direct and doesn't use central wholesaling."

He said this also applied to independent distributors who have expertise in their markets.

Lushka replied that it was "economically unsound" to have warehousing at every major market. He said that the rebirth in independent distribution as growth in the marketplace would demand.

An issue raised was the "protection" of the independent distributor against availability of product he handles from other sources in view of his efforts to promote product in the area.

In view of the presence of the NARM counsel, Goldman said it was a "difficult issue to address in great detail," but it would be difficult to prevent the sale of any product into an area one wanted to sell into."

Goldman referred to the issue of returns in this regard as a development in the U.S. that parallels the "backlog" of records and has thus become an integral way in which the industry does its business.

## Vidisks &amp; Viddapes

• Continued from page 52

along with Andre Blay of Magnetic Video and Stuart Mintz of Record Rendezvous formed the meet-the-panel Blav, whose firm represents the 20th Century's catalog, said that at its present state videotape product demanded the use of copyrighted works that have met with success in other forms. "We won't buy product unless we feel its presence in the consumer's mind."

The issue of porno tapes, a high profit area "at \$100 a crack," Mintz stated, was raised in terms of both moral and legal attitude.

From the floor, Wherehouse's Lee Hartstone advised as a "friendly warning" that "complete legal research can still lead you up a dead end."

He stated that there are "local" issues to be addressed, where one can run into local codes, the patronage of the parent Teachers Assn.

Mintz called for more advertising support from suppliers. "We can't afford to take it out of our pockets," Blay replied that "I believe in advertising more than I believe in pornography." He described the company's free trailer promotion.

It was held that the record store can take the videotape business as well as the hard goods dealer if it would recognize the value of selling items as well as software.

As for the videodisk, there was some disenchantment with MCA/Magnavox's decision to test-market its product so far in front of mass distribution.

Stated Blay, "It can help the whole industry. If the disk can bring mass manufacturing to market, bring it on. On the faster the better. They should quit the test-market phase."

Mintz predicted that the video-

## Store People

• Continued from page 51

there provided a store could handle paraphernalia if it was confined to a separate room. The Panel predicted more such laws being passed this year.

Referring to present business conditions as "flat," Amos Heilicher, industry veteran now with Pelwick, asked for forecasts for the remainder of 1979 and why retail today is down from 1978.

Both Hartstone and Solomon voiced the lack of saleable releases. Inflation has cut into expendable money for the young people who buy records, Solomon felt. He said that John Schaefer, his general manager, told the lethargic in record buying was due to the lack of protest or other meaning in today's music. He said that current "happy music" doesn't excite the buyer.

Perhaps the dearth of product today stems from the consolidation of vendors, Hartstone conjectured, wondering if the many more labels, distributed by many more independents, might have offered more new releases than the big six today.

"Business isn't all that bad," Disco has created lots of new business. We are selling more new releases," Solomon said. Heilicher suggested more emphasis on consumer advertising he thought that what a value albums have become.

A ticket to a Metropolitan Opera series concert in Minneapolis costs \$27 per person while the average opera album probably runs \$12. Heilicher said that he thought that Heilicher was fortunate. The Manhattan ticket for the same concert is \$37.

tape/videodisk market would benefit greatly from a need to stay at home if reported shortages in gasoline were not a critical snag.

But, as one observer noted, "How will they get to the stores to buy the stuff?"

As they become involved in an industry, they know little about suppliers were advised to adjust buying terms, some requiring purchases of a entire line.

## NARM In Intl Bid

• Continued from page 3

Minimum order 50 of a title F.O.B. New Jersey. Duties included."

On another sheet, Goldenrodco quantities, ranging from \$6. to 12% of the record's "Life or The Taking" at \$32.5 each for \$7.98 and \$3.75 for \$8.98 list product. Average price from U.S. distributors and branches runs \$4.10 and \$5.

For the third straight year, Lieberman Enterprises, Minneapolis, captured the Racktopper of the year award. Suppliers nominated Pickwick, Handman, Alta and Western Merchandisers as others worthy for the top consideration. Music Plus topped a field of retailer candidates that included Tower of Camelot, the Record Bar and Peaches.

The facilities at the Diplomat Hotel have not grown with the swelling NARM membership. With new hotel construction in south Florida, such as by multimillion-dollar condominiums, chances are good conventions have seen their last confab here.

# Foundation Seeking Musical Donations

CHICAGO Donations of new and used records and tapes, sheet music, musical instruments and stereo gear are being sought here by the ALS Foundation for a second year.

The foundation, which aids medical research, began collecting for its Mammoth Music, March next month. The new and used musical items will be flooding into McDonald's restaurant, serving as a collecting point throughout April.

According to Bob Joseph, executive director, much publicity was garnered by the first Mammoth Music Proceeds totaled \$27,000, which the foundation hopes to at least double this year.

Dates of the resale event are Oct. 3-8, again at the Old Orchard Shopping Center in Skokie. The foundation, many major record labels will be contributing cutouts.

# Publishers Hearing 2 Pirate Chasers

NEW YORK Two specialists in the fight against record and tape piracy will address the next meeting of the Music Publishers Forum here Wednesday (21).

Scheduled to lead a discussion that will probe the impact of all forms of illicit duplication, including counterfeiting and bootlegging, are FBI agent Jay Perer and Larry Kaplan, an RIAA special counsel.

The meeting, to be held from 2 p.m. to 5 p.m. at the Barbizon Plaza, open to all in the industry, says Arthur Braun, chairman of the forum. Because of limited seating, however, attendance should be reserved by calling Marjorie Vance at Dick James Music, 581-3420.

# Jonestown Tape On LP-Cassette

NEW YORK A 43-minute tape made during the mass suicide murder at Jonestown, Guyana, last November where some 900 persons died will be commercially released within the next two weeks as an LP and cassette.

The tape, portions of which have been broadcast by the news media, will be marketed initially through direct mail. It is being released by the International Human Voice Club Inc., which usually sells videotapes of feature films, many X-rated, to the home market.

Bruce Buchanan, president of the company, who has copyrighted the tape, says he received a copy from a source in Guyana which he refuses to identify. He is retaining the LPs and cassettes for \$9.95.

Buchanan says he doesn't know what sort of response he will get, and how much demand there will be for the Jonestown tape. It is setting up a toll free number, (800) 125-6680 for anyone who wants copies of the tapes.

The Jonestown tape will be advertised in the print media, primarily of the National Enquirer variety, sources say. So far broadcast outlets, including cable videobars, have been invited to consider ads for the mass-suicide tape.

# Foreigners Tracks

TUN ANGLES Foreigner will sing four songs in a forthcoming music-and-dance film, "Take It To The Limit." The movie will include the songs "Feels Like The First Time," "Starduster," "Double Vision" and "I Wanna Be A Lover."

# COLORADO SALES UNAFFECTED Spring Snow No Damp Blanket On Music Fans

By DICK KELLERHER

DENVER The second official day of spring brought a frost to some parts of Colorado, but a week of miserable weather failed to dampen music fans' spirits here.

Dick Mesec, manager of Boulder's Rock Mountain Records and Tapes, says, "We're having our usual morning crowd" as flakes fell Thursday (22).

Monika Lee, manager of Budget Record Store in Westminster, stated, "We're surprised, the storm isn't hampering our business." She reported sales that would have been good on any morning, snow or sunny.

Jill Rutenberg, assistant manager of Blue Spruce Records in nearby Evergreen, a community which usually receives more snow than Denver, said, "It's coming down like crazy." She reported more than a foot of snow on the ground in her area. She says sales were slow because "a lot of people couldn't get out today."

Mesec had an unusual complaint. He said he ran a small store and the need for heavy coats on these wintery days caused his narrow aisles "to get even smaller." Another of his complaints is that with the bad weather a lot of snow is tracked into the store, "meaning we have to mop more often."

Lee says the streets were wet, but

not snowbound, and that people are able to get around.

Pam Moore, assistant to the president at Feyline Presents, Inc., says shows at the Rainbow Music Hall have "been doing superb" through the bad weather. She reports that a Leo Kottke concert held March 16 had been sold out for several weeks, had no empty seats in the house and there even were patrons outside trying to purchase tickets from those willing to sell them.

# Arkansas Company Widens Its Scope

NASHVILLE—Bar-Co., a Batesville, Ark., recording and publishing operation that additionally owns a 16-track studio facility, has moved into the production and promotion field.

The company plans to invest at least \$10,000 for each new talent it signs for career direction and promotion.

"Our door is open to amateur and semi-pro talent of all types," notes Conroy Barber, president of the young enterprise, "with auditions already underway."

Bar-Co.'s initial single project is "A Song For Me" by songstress Shannon. The single has been targeted at the country market.



CRAZY GUYS—Steve Martin, left, presents the Steve Martin Look Alike, Sound Alike, Act Alike national contest winner Mark Phillips with a trophy to commemorate Mark's triumph at the national finals of the competition held at the Comedy Store in Los Angeles. Phillips will appear on an upcoming national television program with Martin as part of his grand prize.

# Jerome Enters Disco Race With Dash

NEW YORK—Henry Jerome's Green Menu Music Factory Inc. is active on a number of fronts.

The veteran production/management/publishing figure has entered the disco race with a production for TK's Dash Label. Marketed as a single and 12-inch 45 r.p.m. are "Have A Good Day," penned by Jerome and featuring Gail Eason, co-managed by Jerome.

A song he wrote with Harry Rand in 1974, "Singing A Happy Song" has been cut by television person-

ality Mike Douglas for release on a forthcoming LP on the Wonderland label carrying the song as the title.

In addition, a special EP was made for a handout at a recent Westinghouse Broadcasting convention and this week's NARM convention. Jerome co-produced the album with Wonderland's Ralph Stein. Jerome has completed a print deal on the song, with Shawnee Press handling the choral arrangement and Columbia Pictures Publications handling piano copies and non-exclusive choral rights. CBS International is subsidizing the song abroad.

The latest Robert Gordon album on RCA is titled after a Jerome song written with Jerome and Johnny & Dorsey Burnett and Paul Burfison, "Rockabilly Boogie." The LP also contains another rock era copyright within the same four-minute, "I Just Found Out."

were "Performance Rights Performance Income" moderated by Ron Anton of BMI, "What To Expect From A Music Publisher" moderated by Jay Lewis of Music Business, and "Popular Song From Analysis" with James Prosser, director of the institute.

Also six writers had the opportunity to present their works in a song writers' showcase.

# Showcase Relocates

LOS ANGELES The BMI-sponsored Songwriters Showcase moves to the Tin Pan Alley Cabaret of the Variety Arts Center following a fire that gutted the main show room of the Improvatorium, the home of the showcase for the past four years.

# Bay Area Writers Meet

LOS ANGELES The San Francisco chapter of the National Academy of Recording Arts and Sciences and the NARAS Institute, an educational foundation supported by the Academy, co-sponsored a Songwriters Seminar in San Francisco March 10-11.

Lyrics/producer Buddy Haas headlined the seminar with a session called "Working With Words." Among the other panels offered

was their mark on the charts in recordings dating back a decade when the Broadway production of "Hair" was making recording, theatre history. The bonanza was hit by "I Don't Night (Doubtful)" and the latter by Oliver (Hobbes).

The album, which includes songs from eventually cut from the Miles Forman directed "LA production



Super Store: Shoppers explore clean spacious interiors, browse custom unfinished wood fixtures of the Matteson III., Sound Warehouse.

# Ill. One-Stop Knits Chain

Continued from page 3

Matteson North Riverside and Aurora, and in Kenosha, Wis., and Peoria, Ill. Sales range from \$3,700 to about 7,000 square feet.

Existing for the stores was designed specially by Sound Warehouse, using an unfinished wood appearance. "We're using test prices, methods of merchandising," offers Gould. "If you can buy a McDonald's hamburger franchise or a similar one without the name for the same price, which would you buy?"

It's explained that the planned owner of the North Riverside, Ill., store backed out of the deal when he was told he'd have to maintain a future identical to the other stores. "We decided we would use Riverside as a training center for potential managers," Gould notes. It's the one store in the chain that's being run by Sound Unlimited.

Five Sound Warehouses have been franchised in Detroit and Gould says several other openings are

mapped there. That puts the store total expected this year well above 20.

"Classical and MOR titles are receiving proper emphasis as part of the chain's full-line concept. Inventories run as high as \$175,000 in some of these outlets, the manager relates.

The adult customer has been ignored for a long time," he relates. "We are making sure that the stores are fully stocked with all types of catalog."

Juliet, Ill., also is targeted for an opening, with several other stores on the drawing board. "We're getting blueprints from people who know we are interested in prime outlets," Gould explains.

# Open New Facility

NEW YORK The Miami-based showroom Communications, Inc. has opened a new East Coast office at Valley Forge Plaza, King of

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# WATCHING THE SUNSHINE SOUND GROW

Dancers at the Scaramouche disco in Miami.



Bobby Caldwell serenades the Miami Beach crowd during the city sponsored "Love On The Beach."

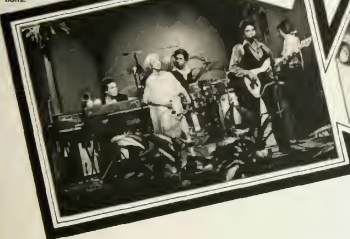


Andy Gibb is joined on stage at the Miami Jai Alai Fronton by brother Bee Gees, Maurice, Barry and Robin.



Photo by Ed Carrett

Popular Latin group Illusion during one of their Florida nightclub presentations.



Studio 107 FM, with general manager Bill Cunningham in center, recently sponsored a disco dance contest giving away six Corvettes in Ft. Lauderdale.

By GERRY WOOD

Florida's music makers both agree and disagree. They agree that Florida is the place to make music. They disagree about where in Florida is the place to make music.

Miami? Orlando? Tampa? Jacksonville? Gainesville? Pensacola? Key West? Parts inbetween?

You'll find proponents for all sectors when polling the leaders of the Florida music industry. Geographically induced opinions cause these entertainment chiefs to pick one city over another. But you'll never find one knocking another Florida city. Though their perimeters might be restricted to county boundaries, their passions are with the entire sun-kissed state.

That's one of the major secrets behind the startling coming-of-age of the Florida music community. It's no longer a regional upstart; it's a national—even international—force.

Gerry Wood is Billboard's Nashville bureau chief

The following articles reveal a consistent momentum and creativity cutting through many aspects of the music business: studios, producers, musicians, writers, publishers, artists, labels, promoters, managers, venues, distributors, discos, agencies, radio-TV, retailers, wholesalers.

It's a fascinating frenzy of action with change as the watch word and progress as the goal. It cuts across cultural ties as well. The Latin flavor is distinct and colorful.

It cuts across styles. Country, jazz, soul, salsa, pop, disco, easy listening, hard rock.

Some aspects go off to a slow start—such as disco—the heightened pace has allowed the state to catch up. Labels are still slow, with TK the only bona fide baggie. But, as you'll learn, some new ones are on the way.

Retailing is becoming more competitive and professional in the healthy economical atmosphere of the Florida crossroads—a jumping off point for the Caribbean, South and Central America, and now—with the deregulation of air routes—Europe. The comfortable confines of Florida house two of the nation's

largest and most successful sheet music operations—Hansen Publications and Columbia Pictures Publications.

Though some might write off the future role of the independent distributor in Florida, this is a hardy breed that is resilient not only to survive, but to succeed.

Will success spoil the studios and producers who lead the Florida brigade into the media outlets and marketplaces of the world? It's doubtful, but they've got a lot to be heady about.

So it's time to kill a few clichés and stereotypes. Let's be honest: It sometimes rains in Florida. Some Florida records are not hits. The Everglades is not a good spot for a homebase. Some Florida talents will never make it north of Tallahassee. Never trust a naked alligator. And Anita Bryant is NOT the Queen of Key West.

Let's Be Honest, Part II: Florida is today where New York, Los Angeles and Nashville were a few decades back. Virginal, creative, hot, exciting, vibrant and ready to happen.

Sit back and watch the Sunshine Sound grow. It's going to be fun.

# PLATINUM PRODUCERS FIND A HOME IN THE SUN



Producers Ron and Howard Albert relax between sessions. Says Howard: "It's a big thing moving here."



Steve Altimo, vice president, T.K. Productions: "The potential of what we've done is just being realized. This will be our best year ever."



The multi-platinum production team of Karl Richardson, Alby Galante and Barry Gibb. Richardson sees the draw of Florida as "the ability of people to write and relax without curbs and pollution."

At Bee Jay studios in Orlando, Eric Shabacker, right, produces John Baldry. From left are Tim Sadler, Jimmy Horowitz, Baldry and Schabacker.

Florida is not the next emerging American recording center.

Why? Because it has already emerged. But, apparently, the blossoming, especially of Miami, has not been to the closet because much of America doesn't realize the emergence has taken place.

Who's recording in that sun'n fun sensibly city? Everyone knows it has long since been vacated by its producer in exile Jackie Gleason, the first major talent to record here. Let's start at the top. The world's No. 1 recording act, the Bee Gees.

Ever hear of that Miami Sound concert called "Saturday Night Fever?"

Ever hear of this fledgling group that's trying hard to make it called "The Eagles"? You mean "Hotel California" was really "Hotel Florida"? Apparently someone suffered in the trans coastal translation.

Ever hear of Jimmy Buffett who went sound diving in Florida for gold and at the could find platinum with "Son Of A Son Of A Sailor"? That wasn't Nashville's Old Hickory Lake or California's blue Pacific, he was sailing.

Well, if you haven't heard of them, certainly you've heard of that lightweight group called the Allman Brothers.

Yes, word, keep on thinking the Bee Gees record sound New Yorkish if not Australian, and the Eagles record only in Los Angeles, and Buffett does his raucous rustic number in land locked Nashville, and the Allmans don't venture more than a peach pit's throw from Macon.

It's not that Florida is making for a less-than-credible Florida product is demanding it.

The two top creative and commercial coup of 1978 "Saturday Night Fever" and "Hotel California" are predominantly Florida packages.

And if you think the platinum-gold look goes good for '78, just wait 'til '79 and '80 say these flourishing Floridians, flushed with an overdose of success, sun and sand. The key to the Sunshine Sound has been the producer. The artists, writers, publishers and engineers are, of course, of major import. But, while New York is corporate oriented and LA is label oriented, and Nashville is writer/publisher oriented, Florida is producer oriented.

Let's look at some of the best ones and discover why. The catalyst is, was and shall be Tom Dowd, who first mined the Gold Coast gold lode more than a decade ago. Dowd soared to producing fame in his native New York through some great R&B hits for Atlantic Records where he rose to a vice presidency.

Dowd and Jerry Wexler loved the lifestyle and non-New York writers of Miami. They started cutting a series of hits at the Criteria Studios, and the South hasn't been the same since. Dowd's string of clients reads like a Who's Who of Show Business—Aretha Franklin, Fretall, Rod Stewart, the Rascals, Wilton Pickett, and now the Allman Brothers.

You can visit Dowd and still get a suntan later in the day, since he's a studio night owl.

It's 2 a.m. at Criteria, a facility that had only one studio in the early days and has since been transformed into a giant studio control room complex with four rooms and talk about span from a 10th studio (primarily to handle Bee Gees sessions). Most of the rooms are busy around the clock.

He's hunched behind the control board, feeling with his eyes and soul the 32 tracks of pulsations as Greg Allman pours his being into one of those tracks. We wake the 13 Japed channel. Of previously recorded greatness, lost in harmony.

He looks a little bit like a mild scientist, a little like the god and father of it, Hobbit, and a little like anybody's great Uncle Somebody. Timmy Dowd. He's into the music now, advising Greg Allman how to do it.

Something on one of those tracks—barely discernable to the human ear—is, battering Dowd profoundly. He pushes the volume knob button and booms into the studio—There's some thing (name divided) is doing, and it's bugging the shit out of me—and you're picking it up on one, too, Greg.

They work on "Can't Take It With You" some more. There's a bar rest in here that I have to get out of your life," says Dowd on squawking to Allman.

Together they get it out of their lives forever. Dowd has been down here since Criteria was a baby. This is Mack Emerman's 25th year. He was into jazz in the '50s. Miami Beach was hot then—major artists performing, and a lot of orchestras jobs. Jerry (Wexler) and I would take a month and work on something here. So they put up Studio C back about '69. They put in the fourth studio a year ago. It was booked four months before they broke ground.

What Miami quality struck a responsive chord with perfectionists Dowd and Wexler? "It's creative people being given the freedom, wisdom and guidance to pursue reality and not fantasy."

The easy Miami accessibility transportation wise to California, Atlanta, Memphis, Muscle Shoals and Europe are also cited by Dowd.

However, we must take exception to one Dowd statement: "I don't believe a producer can make a hit record. Otherwise, he's not a producer, he's an artist."

Watching this genius at work turning out studio artistry, we've got to reach one of two conclusions. Either producers can make hit records or Tom Dowd is an artist. This writer, an observer of Dowd in the studio for a decade, would like to compromise by stating the producers can make hit records and Tom Dowd is an artist.

Meanwhile, it's now 2:45 a.m. in a different Criteria studio room. Norbert Putnam, who has produced such acts as Eric Anderson, Leonard Cohen, Buffy Sainte-Marie, Joan Baez and Jimmy Buffett, is hard at work with the Fousheer Darl Band. Norbert has produced countless hits from his Nashville situated Quadrangle Studio. Why Florida? "The sun shines down here," he answers. Rumored to be moving to Miami, Putnam adds fuel to the fire. "This is the fastest growing music colony. It feels good here, especially when it's freezing up North."

The Bee Gees. What Dowd has done for Miami in the early '70s, the Bee Gees did in 1978.

Besides the Bee Gees (with Barry Gibb as the main producer), those responsible for Bee Gees production (and all of that re-

Criteria engineer Steve Gursky works with producer Tom Dowd on the new Allman Brothers album. Says Dowd of Miami: "It's creative people given the freedom, wisdom and guidance to pursue reality and not fantasy."

Bill Murr Johnson photo

Producer Cory Wade (right) with Gary Vandy, engineer, at Studio Center, Miami.

cent gold and multiple platinum) are Karl Richardson and Al Gibb.

Richardson is one of those few Miami natives (Miami natives rival Los Angeles natives in their scarcity). Galuten is one of the increasing number of New Yorkers who opt for the warmer climates and ocean or swamp prodded creativity of Florida.

The climate, environment and momentum are the major strengths of the Miami recording scene in the fertile mind of Richardson. "It's the ability of people to write and relax without curbs and pollution," states Richardson. Regarding momentum, he adds: "Once the ball gets rolling, once you have enough musicians, artists and engineers, once the facilities and abilities are here, it's easier for someone to melt in."

Galuten is an integral part of the Richardson-Galuten Gibb partnership responsible for record sales that re-wrote the record record books. You'll have to ask RSO where the last tabulation put the "Saturday Night Fever" LP. Thirty million? Possible, on a worldwide basis.

How does Galuten approach artists like the Bee Gees? "I want to draw it out of them, to open their creativity," he's likely to say. "I love to say 'We need two more songs by Thursday'—try to draw out their talent and experimenting."

Barry and Maurice Gibb live in Miami, and the new Bee Gees LP—*Spirits Having Flown*—having flown platinum, is Miami to the core—completely recorded in Miami (with mastering and strings added in New York). And, little brother Andy Gibb also is a Florida produced act.

Bill Symczyk (pronounced Sm'zik for you dictation fans) first gained the studio as a maintenance man in 1964. When he saw Carole King cut a demo record in New York, he decided to go into recording.

The King creativity got to him. "I dug it, and started hanging around. One day, somebody didn't show up, and I got—quote—the big break, and did a session."

Session led to big session, and soon Symczyk was producing his first hit, "The Thrill Is Gone," by B.B. King. Later came hits

with Rick Derringer, the J. Geils Band, Joe Walsh and the Eagles.

Walsh may have the secret. "He knows what to go for—and that's it. He's an audio expert with a great ear. He's allowed the Eagles to get their brains on tape. On my new album with Bill, I got exactly what I heard when I started—and that's the test of a real good producer."

It's claimed that up to 3,000 hours of blood, sweat, Eagles and Symczyk went into "Hotel California." Symczyk simply replies, in an answer only the sphinx and a soaring eagle would understand: "The Eagles are perfectionists."

Before we leave the comfortable confines of Criteria, let's talk to Howard Albert.

"Every year, we're increasing by 25%," he notes. He points to such talents as Crosby, Stills and Nash, the Michael Stanley Band, the Pousette Dart Band, Foxy, Pure Prairie League, the Cate Bros., McGuinn, Clark and Hillman (formerly of the Byrds), and Firefall as being largely responsible for the surge.

"We have four studios here going full time around the clock, seven days a week—and Criteria West is getting ready to open soon in Los Angeles."

Miami is capable of an infinite number of tracks, says Albert, who, with his brother Ron has produced such acts for their Fat Albert Productions as Crosby, Stills and Nash and Firefall.

Nothing that the Bee Gees, through the use of 32 track machines and slave units, are able to utilize up to 200 tracks for one single, Albert remarks. "I refuse, myself, to get into that, though Barry is getting into it."

Both Alberts came up under the guidance of Dowd. Ron notes, "We've cut the same song separately, in two studios, and they come out sounding so similar. We taught each other from the beginning. We have an emotional tie, and we're brothers. It's like sending two dogs to the same obedience school."

Brother Howard doesn't feel Miami is barking up the wrong tree. "People don't realize that Miami is coming as a recording capital. It's a big recording mecca—a lot of people are considering moving here."

Why Miami and not L.A. or New York? "Everything is done easier," says Howard Albert. "It's a lot more conducive to get things done. Fishing. Swimming. Tennis. In the L.A. scene, you have to be into the beautiful people."

Going beautiful in Miami involves a lot of water, according to the Alberts. "We'll take groups out in our boat. We'll write songs on the ocean on the way to Bimini. We can demo them on the boat because we have a generator and a tape machine."

The Alberts have one of the few enterprises that could be confused for a label in Florida: Good Sounds Records.

It's distributed by TK Records. And TK is the major success story for a label in Florida.

Steve Alamo is a former pop star who's now vice president of TK. "People like the weather," says Alamo. "Not many beaches are open in December in New Jersey."

"The potential of what we've done is just being realized. This will be our best year ever."

TK, the child of Henry Stone, is easily the most successful label based in Florida. With its success in disco and other modern ventures into music, TK can be expected to continue its growth as the pioneer Florida label. Expect other major labels and new firms to follow the TK trend.

Does Alamo, a one time pop star, consider switching to the other side of the mike? "Almost never," he answers laughing. "If Barry Gibb produces me, I'll come back. Maybe we can do it. It'd be my luck that I'd have a hit record and have to go back on the road again."

At the Music Factory, Bob Archibald, president, claims he is after "quality and longevity" and not the "one-shot deal."

Archibald, credited with the rise (but not the fall) of Cornelius Brothers and Sister Rose, opines, "The responsibility of being a complete performer is the name of the game." He warns, "Some people have a big hit and then there's an impossible job of living up to it."

So you have the guys from New York: Nashville, California, Florida and Chicago.

Chicago? Cory Wade. Wade? A&R director of TK, with such scapings in his belt as 1 Connection, Peter Brown and Fory. What does he do? "I nudge, I cajole, I scream, I holler, I push. It's like raising a baby."

Marsha Radcliffe and Ann Holloway Tag. A couple of the few women producers in the business. Alamo and Stone gave them the chance to impiant the female brand on Florida. And it's working.

Don't be lulled into believing that Miami is the only Florida hotspot. We've mentioned Tampa Bay, Gainesville, Jacksonville, and Key West where a broadcaster commented, "We've got a cross section of hippy, straight, super straight, redneck and gay that allows us to play everything we've got."

Though the proliferation of Florida labels has been slower than a lazy tiger, two new firms have just been created.

"We're forming a new company recording under the independent label of Orlando Records," comments Carroll L. Fulmer of Orlando. All production is presently being handled by Foster & Rice Productions, and the label's first act is Leon Everette.

(Continued on page F-30)



# FLORIDA DISCO GEARS TO BEAT THE BIG APPLE

Tampa Bay Disco Pool serves the west coast of Florida from left, Thom Vann, associate director, Bobby Stoner, deejay at the Old Plantation.



The Lime light in Hollywood. Working in the spacious booth are deejay Bobby Lombardi and lighting technician Rose Charron.



Bo Crane's Miami-based disco pool boasts some 125 members. He is seen here, second from right, with (from left) Jimmy Bo Horne, Harry "K.C." Casey, and George McRae.



Dancers at the Palm Bay Club in Miami.

Florida Record Pool's John Terry, who is also deejay at Ft. Lauderdale's The Button, discusses disks with Pete & Lenny's spinner, Barbara Jane Graham. The national tv show "Disco Magic" is shot at Pete & Lenny's, located in Ft. Lauderdale.



## By RADCLIFFE JOE

Although facing a fiercely competitive battle from such major disco cities as New York, Boston, San Francisco, Los Angeles and Chicago, principals at work in building a solid disco community in Florida are convinced that they have all the ingredients working to make them the coveted "cock of the disco walk" in the country.

The reasons for this unshakable conviction are numerous. They point to the state's rapidly escalating population, its colorful, party-loving, ethnic mix of whites, blacks and hispanics, its enormous trade in tourism and conventions, and the increasing number of big businesses which are beginning to invest in the future of disco at varying levels of the industry.

Although initially slow to be caught up in the disco frenzy which is sweeping the country, Florida today has lost count of the number of discos which have sprung up within its borders within the past three years.

Starting with a single pool in 1975, the state is now host to about six such organizations. An estimated 20 disco sound, lighting, consulting, design and construction firms are based in the state. And among the big investors, which are financing disco dance emporiums in the state are "Big Daddy's," "2001 Clubs of America," "Riches, Alley," and a growing number of hotel chains and private investors.

Like the rest of the country, the disco bug has also bitten radio station operators, and although no single station has yet announced that it is switching to an all disco format, there is a growing trend among Top 40, 44s and other stations, to pro-

gram an increasing number of new and popular disco records.

The hub of Florida's disco activity today is centered in such cities as Miami, Ft. Lauderdale, Tampa, and Daytona Beach. But it will not be confined to these areas. According to pool operators, record promotion people and disco deejays, it is rapidly spreading to places like Jacksonville, Pensacola, and as far north as the Florida Panhandle.

Among the guiding lights in Florida's phenomenal growth in disco, is TK Records headed by Henry Stone. Although it started out essentially as a soul/r&b label, the five-year-old company has indisputably established itself as a major disco label. Stone confesses that he prefers to be known as a dance and groove music label, but he does not resent the disco tag.

Stone, whose company evolved out of a distribution venture (his firm originally distributed Atlantic and Warner products, until those firms merged and formed their own distribution arm) had its first major disco hit with George McRae's, "Rock Your Baby."

Stone smiles as he recalls that the tune, produced by K.C. of K.C. & The Sunshine Band, was geared to the r&b market, but it took off as a big favorite in the discos which were then just beginning to move into their renaissance period. From that point there was no turning back.

Since then TK has literally been turned into a factory for disco hits. The company has given Florida, and the rest of the disco world, such key disco acts as K.C. & The Sunshine Band, George McRae, Betty Wright, Peter Brown, T. Connection, Ceb Bee & The Buzzy Bunch, and Ralph MacDonald. At present it has no fewer than three hits on the national top 10 disco charts.

Stone is proud of his company's Florida base, and boasts that until recently it had been the second most important city in the U.S. for disco and record sales.

Another major mover in the Florida disco market is Bo Crane, a young, New Jersey man, who four years ago started a small disco pool in an effort to keep friends and colleagues from leaving to his home at all hours of the day and night in search of promo records for club play. Today his Miami-based club is up to 125 members and he has expanded to Ft. Lauderdale, with plans on the drawing boards for a Jacksonville/Daytona office.

Word got around that Crane was a source for the latest dance records, and the round-the-clock pilgrimage to both his office and home began. "It was getting out of hand," Crane remembers, "and I had to do something about it."

About that time I heard about the New York Disco Pool, and it sounded like an ideal way to get out of my predicament. Crane started the Florida pool with 15 members. Today, his umbrella company, B.O.K. Music Corp., not only operates the pool, it also runs a disco consulting, design and construction firm, a portable disco operation, is a major installer of scoreboard discos, and puts out the "Retail Disco Report" geared to guiding distributors, rackjobbers, record retailers and the general consumer to the disco hits.

B.O.K. Music Corp. also manages Crossover Promotions, a service geared to helping record labels promote disco records at the radio level.

In spite of the demands of his wide-ranging activities, Crane does not neglect the pool or its members. Along with the pool's

(Continued on page F-12)

Radcliffe Joe is Billboard's disco editor.



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# TALENT TREASURE CHEST REVEALS VARIETY, VIABILITY

Kenny Rogers with Diplomat Hotel emcee George Foster during his recent appearance at the Miami showplace.



Bill Miller / Johnson photo

Peaches & Herb make an appearance at the Limelight disco in Holly wood.



Pat Mink / Johnson photo

K.C. and The Sunshine Band work it out at Walt Disney World near Orlando.



Alabama-Georgia border) as Florida's talent treasure chest became a dynamo, not a drain.

A definition is quickly in order: the old and new interpretations of Florida talent.

It used to be—and sometimes still is—music talent that lured the tourists to this weather blessed state. It has also become the homegrown, home nurtured talent that is gaining fame far beyond the borders.

New talent, spurred by the frequent Florida incursions of out-

(Continued on page F-12)

"Talent will get you the longest ride. That's why I'm going to stick with talent."

Thus speaks Sidney Drashin, president of Jet Set Enterprises, Inc., Jacksonville, noting that the Florida talent scene is reaching new national and international heights.

Drashin, a successful promoter, is so confident of the upsurge and so confident of his future role in it that he's formed a new management/direction firm called the Gold Organization.

He plans to counter what he considers—and others in Florida consider in somewhat more restrained terms—a modern day carpetbagging operation. "Most music industry big shots think big bands come from New York or Los Angeles. But they come down here to grab our big Southern nuggets."

Drashin, and other Sunshine State luminaries, would like to see those nuggets stay below the Mason Dixon Line (if not the

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# NEW MUSICAL BLENDS EVOLVE IN LATIN COMMUNITY



Grupo Alma performs during a concert held at the Hialeah Race Track.

WRHC's Enrique De La Maza and staff receive an average of 100 letters a day to be read on the air. His show mixes disco, rock, ballads and traditional Cuban music.

By MIMI KORMAN

During the past three years Miami's Latin community, often described by the media as "a market within a market," has seen quite a few changes. Not being affected by the economic crisis and is no longer shy of venturing into Anglo sounds.

Latins have made their presence felt at the polls, re-electing to office a Puerto Rican born mayor, Maurice Ferre, and a Cuban born city commissioner, Manuel Robleso Knight Ridder Publications, in recognition of the increasing Latin influence, came out with a daily Spanish supplement to its Anglo Miami Herald. The Orange Bowl Committee integrated a number of Spanish speaking members into its ranks and made the Three Kings Parade, a traditionally Hispanic event, part of the Christmas Holidays festivities.

Anglo promoters have presented Raphael, Camilo Sesto, and Lollita in concert. Latin promoters, in turn, have gone after such non-Latin talent as Donna Warlock, Ray Charles, and Barry White. Local Latin groups such as Fory have made an impact in the Anglo national charts and Barry Manilow reached the Little Havana consumer singing his "Copacabana" with a Spanish accent, through every one of the Latin radio stations.

Bill Tanner, program director of pop oriented WY 100 states that "the Latin preference plays a key role in our music playlist," and a Latin radio station, WQBA, has filed an application with the FCC to operate a radio station on the FM frequency, that will direct its programming toward the Latino who prefers a bicultural blend.

Mimi Korman is a freelance writer who has written extensively about the Latin community.



LaTijera Record and Tapes in Miami.



Carlos Nodal, deejay at Honey For The Bears, a disco popular with the young Latin crowd in Coconut Grove.



At the Miami Sound Studio are producer Carlos Granados (right) and engineer Juan Covas.



For the five radio stations that serve the Latin community the task of holding onto stable ratings numbers has become very competitive. The listener is being affected by the osmotic process and is no longer shy of venturing into Anglo sounds.

WQBA, an AM station with a format comprising soap operas, news, music and talk shows, has begun to lose its edge on the market that made it a ratings monster for a period that lasted almost five years. Surprisingly enough, challengers offering the all music choice, such as WQAM AM and its sister station FM 92, and two others within the frame of block programming, WRHC and WOCN, do not show dramatic signs of a winning streak.

Miami's geographical proximity to Cuba favors reception of several Cuban frequencies. This factor combined with the past as a two-participation that the music of Cuba enjoyed worldwide and the physical presence of Cuban exiles on Florida shores could have stimulated the myth Cubans in Miami have been in constant touch with the musical trends of their native soil. Nothing could be farther from the truth. In contrast, the reverse concept seems to be the applicable one.

In twelve years of observing and working in this community I have never seen any indication that the Spanish speaking resident population has been influenced at all or in any way, by the radio stations emanating from Cuba. States Herbert M. Levin, general manager of WQBA. In fact, the contrary is true. WQBA AM and WQAM AM, an Anglo station, have significant audiences as Latin WQAM for its young music and program lineup is very popular among Cuban teens, and WQBA is probably the most listened to radio station in the northern part of the island, including popular Havana and the Las Villas province.

(Continued on page 10)

porate division of Latin American Operations, have moved their regional offices to the Miami area to serve their Central and South American licensees, transmuting the once anemic milieu with hopes for future development of home talent via recordings.

Our primary function is directed towards the implementation of marketing strategies on behalf of our export product, within the U.S. Latin markets," expresses Nick Cinillo, vice president of CBS Latin American Operations. "The possibility of developing home acts is not completely out of reach, as long as the product is acceptable to our subsidiaries, inspired perhaps by the tremendous success that the Miami sound has met outside of our borders. Celi Bebe and the Buzzy Bunch, Fory, and others who have managed to incorporate part of the Latin beat into the Anglo sound have already conquered territories like Argentina and Brazil."

Unfortunately, the one element that has managed to resist a general state of evolution is the deep rooted political conflict that still prevails in the Miami Latin community, recently left by the local CBS office.

George Tavares, former assistant to CBS International's president's department, was part of a group of corporate brass that visited Havana last year. That visit ultimately resulted in Bruce Lundvall's (head of the domestic division) delivery of a program that has taken Billy Joel, Kris Kristofferson, Rita Coolidge, Steven Stills, Stan Getz, Maynard Ferguson and Freddie Hubbard to perform in Cuba. Tavares, presently in charge of business affairs in the Coral Gables office, has been the target of harsh criticism by the Cuban American press. Members of subversive groups have gone as far as making bomb threats

(Continued on page 10)



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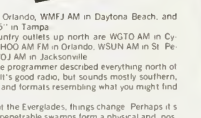
# THE COMPETITION HEATS RADIO PROMOS

Bill Tanner, program director of WHYI (known locally as Y. 100) in Miami.

By RAY HERBECK JR.

Zeta 4 news director Tom Webb talks to Harry Chapin.

Bill Tanner, program director of WHYI (known locally as Y. 100) in Miami.



To hear programmers discuss Florida radio, a bystander might think the entire industry was concentrated in the south end of the state where cutthroat competition, big dollar promotion and turn radio dominate. Consequently, the ears of an entire industry have been coaxed at times in that direction. And judging by recent disco experimentation south of the Everglades, attention will soon turn there once again.

But there is more to Florida than Dade and Broward counties, the widely diverse home of Miami and Ft. Lauderdale, respectively.

Pop outlets which rock the northern portions include WAIF FM-V 97 and WAPE AM in Jacksonville, WBJW FM-BJ 105.

Ray Herbeck Jr. is a freelance writer in Los Angeles.

## Florida Disco

Continued from page F-6

director, Bruce Hard, he has innovated many services including becoming the first pool in the country to provide a comprehensive life and major medical group insurance program for his members. He is also one of the prime movers behind the formation of the National Association of Record Promoters, an organization representing key disco pools and spinners from across the country.

Another emigre to Florida who has been playing a significant role in the growth of the state's disco industry, is Jim Knapp of the Tampa Bay Disco Pool. Knapp, originally from New York, and with a background in business management, moved to Tampa to spin at, and help manage a club there.

It was during this period that he realized the need for a pool, and with associate director, Thom Vann, started the Tampa Bay operation.

From 12 members at its inception about 18 months ago, the pool is now up to 50 subscribers and steadily growing. According to Knapp, growth has been so significant, that he was recently forced to expand to Orlando. Jim Chapman heads the Orlando arm.

Like Crane, Knapp's facility acts as more than just a liaison between record label and spinner. The pool publishes an informative little newsletter which Knapp claims is circulated to 100,000 spinners, hotels, restaurants, record shops, consumers and other persons and organizations.

It also services live radio stations, Q-105 FM, WUCY AM, Y 95 FM, WLOF AM, and Studio 3 AM. All of which are said to be heavy programmers of disco music.

In addition, Knapp also runs a disco consulting, design, and construction service.

The Tampa Bay Pool, according to Knapp, services the entire Florida West Coast, with the exception of the Florida Panhandle.

Knapp explains that because the area is oriented largely to the tourist industry, the early discos catered almost exclusively to the tourist trade.

"However," he points out, "club owners are realizing more and more that local residents are also party loving, and in creating number of clubs are gearing their operations to the local populace. Encouraging this trend is the fact that there are two major universities—Tampa University, and the University of South Florida—operating in the area, and a third, Walt Disney University, is planned for Orlando.

Knapp credits radio station WMLB with pioneering the disco sound in his area. "But at that time," listeners were not ready for it, and they had to phase it out. The sound was later brought by Q 105 FM."

Like other areas of Florida, Tampa and its environs cater to a broad mix of disco patrons. The rooms all reflect the ethnic

and sexual makeup of the area, with few if any clubs catering exclusively to any one ethnic or sexual group.

The Deep South Disco Pool, as its name implies, services the Florida Panhandle, and parts of Mississippi and New Orleans.

Located in Pensacola, the pool was started by Ralph Duncan just under a year ago, and in that period has climbed from 25 to 50 members.

Duncan explains that he originally started in Hadesburg, Miss., and more recently relocated in Pensacola. He explains that he saw the need for the pool because "Clubs were much rooming all over Pensacola and the Florida Panhandle, and their deejays were having problems getting product," states Duncan.

"They were turning to pools as far away as New Orleans and Atlanta, and it was not exactly convenient for them to do it this way."

Duncan's explanation for the disco boom in his area is that it is not only a tremendous resort community, but it also is one of the prettiest parts of the state. "In addition, the climate, and attitudes of the people are much better than other areas in Florida. There is also no shortage of employment opportunities," he states.

"I would say," he elaborates, "that Pensacola will soon be one of the prime disco markets in all of Florida."

Apparently there are a lot of people who agree with Duncan as one of the largest discos in the country, the 3,000 capacity Vectors is located in the city. Chain operators including Flannagan's and 2001 Clubs of America have already moved into the area, and Ramada Inns has plans for plunking one of its Banania discos in the town.

Duncan discloses that discotheque construction has escalated to the point where they are opening at an average rate of three a week. "The biggest problem," he laments, is that there are not enough spinners to meet the demand, and those that are available are not all professionals."

To rectify this, Duncan is embarking on a campaign to train deejays in the fundamentals of spinning, sound and light operation. He also circulates his "Disco Disco Report," which is designed to keep both deejays and area record shops abreast of the latest disco news, and trends in the industry generally.

Disco has become so popular in the Pensacola area that it has one major radio station, the 100.000 watt WKTR FM has begun programming a significant amount of disco music. The station is helped in its musical selections by Duncan's pool.

Among the newcomers to the disco pool business in Florida is the North Florida Record Pool headed by William Stuart Neal. Still in its formative stages, the pool, when in full operation, will service St. Augustine, Tallahassee, and South Georgia. Neal is aiming at between 30 and 50 members.

As in Pensacola, Neal finds discotheque sophistication lacking in (Continued on page F-20)

## Talent Treasure

Continued from page F-8

side talent (that are coming more frequently as the severity of Northern winters increases), forms a combustible potion that has made Florida one of the most talent laden areas in the entertainment industry.

There's a market for the talent, even in the economy clouded year of 1979. "If they want to see their favorite group the fans will somehow come with the money," says Marjorie Sexton, president of Gulf Artists Productions Inc., a Tampa/St. Pete firm that promotes rock, soul, country, MOR, jazz and classical concerts from West Palm Beach to Birmingham.

She notes that because of frequent sellouts, fans are buying tickets more in advance now than ever before—a new trend for Florida which used to be a late buying market.

"Our deals are tighter this year, but we still expect a healthy year," adds Sexton, predicting success for her firm in such venue cities as Lakeland, Tampa, St. Pete, Miami and Fort Myers. "Young people will dominate heavy rock while the older people will be into more sophisticated acts."

Florida talent. You're talking about such acts as the Allman Brothers, Lynyrd Skynyrd, the Trammps, K.C. and the Sunshine Band, Molly Hatchet, Johnny and Edgar Winter, Jim Stafford and the Outlaws. A recent Outlaws gig in the Jacksonville Coliseum pulled in \$61,000, according to promoter Drashin.

It's the talent surge that has Drashin dreaming visions of sugarcane farms and Bill Graham-style management/book ing. "I need another high in the business—and if I'm management, because talent wise, Florida has never been better, wenter or better."

Also in Jacksonville, Bob Sabounian of Jax Promotions sees the present market as "a little soft, except for rock and wars," activity doesn't necessarily mean prosperity."

The St. Petersburg talent parade has one man, Charlie Barnes, considering renovating a hotel into a recording complex. He's now lining up backers with bucks.

Clearwater, the white beached gem of the Tampa Bay area, houses newly restructured Antares Music, a creative production/management firm specializing in contemporary pop, rock, and country rock music.

Charles Klump heads Antares, while Jerry Burr, a partner and a line performer himself, serves as head of ads. Klump maintains the company is dedicated to the "discovery, development and recording of unknown talent possessing the talent to be successful recording acts both nationally and internationally."

Why Florida? Says Klump: "We chose to situate our company in Florida because there's an untapped reservoir of talent." (Continued on page F-20)

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# RETAILERS FEEL PULSE OF CREATIVE GOLD RUSH

Sid's Records & Tapes  
Ft. Lauderdale

By SARAH LANE

Record retailing in South Florida has taken on a new look in that it is far more competitive than it has ever been and retail ers are becoming sharper, better in their merchandising and spending advertising dollars where it counts most on the top AM and FM radio stations—Y100, Zeta 4, WSHF, 94 X, Studio 107, Love 94 and WQAM (an AM station mentioned often). The ever-growing population of Florida, particularly in the

Sarah Lane is Billboard's correspondent in Miami.

The Peaches outlet  
in Ft. Lauderdale

Miami's  
Spec's.

A North Miami  
Beach Record Land shop.

All photos: Bill Munn Johnson

southern sector, Dade and Broward counties, mid state around Orlando and on the west coast Tampa Bay area has created room for more outlets: one more mall, one more record store.

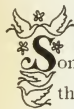
"There's tremendous growth down here," says Mitch Watkins, Peaches manager in Ft. Lauderdale. "Probably Broward County is number two in the nation for growth."

And while there's wealth in numbers, there's also wealth in dollars along South Florida's affluent Gold Coast. Miami is becoming the crossroads of the nation with new air routes into Eu

rope, South and Central America and it's also a growing economic center as cited by the number of banks springing up on each corner.

South Americans come to visit and spend their dollars and often remain to purchase a home or condominium. Some 27,000 people relocate to Greater Miami each year and many find housing too expensive, housing conditions too crowded and move on upstate. Miamians, too, are moving out seeking less crowded conditions.

(Continued on page F-24)



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George McCrae

Joe Thomas



# TORRID PACE FOR STUDIO EXPANSION

The control room of Orlando's Bee Jay Recording Studios.

By JIM McCULLAUGH

The torrid studio pace that began peaking like some frenzied volume unit indicator meter last summer in Florida shows no signs of letting up, according to facility operators in the state.

In fact, studio activity has been so furious that more than one independent operator has expansion plans blueprinted already or else is seriously considering it.

And needless to say, state of the art hardware—epitomized by local MCI's new 32 track, three inch analog machines and still developing all digital console—is flourishing as more studios in the state add and upgrade with everything from consoles to outboard gear, enhancing their competitive and quality edge even further.

Jim McCullaugh is Billboard's recording studio editor.

Criteria engineer Steve Klein works with producer Felix Pappalardi on an album for Fats.



Plants grow in abundance in Bayshore Studios' sunny reception area.

Criteria, for example, added an MCI JH5 SYMPTE lock up unit so the Bee Gees, prime clients there, could record their recently released "Spirits Having Flown" utilizing 48 tracks.

According to Mack Emerman, Criteria owner, the studio complex, now consisting of four recording studios and one disk mastering room, is constantly upgrading. The facility is anticipating MCI's 32 track tape units shortly.

"And we have added," notes Emerman, "lots of new out board gear such as a Lexicon digital echo system. It's a continuous reinvestment."

Emerman adds that his facility is going at such a feverish pace that it's hard to believe how it could get any better.

Already blueprinted is a fifth room set to be operational before the end of the year which, although custom tailored for the Bee Gees, will be available to outside clients on occasion.

Criteria has taken over adjacent space on its North Miami site to gain an entire square block with more additional parking.

Already young Tread, located in Ft. Lauderdale, is planning to add a second 24-track room at its locale, according to studio manager Michael Laskow.

(Continued on page F-30)

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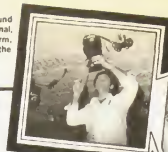
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# FLORIDA TREASURE

Bob Lawson of Sound Tecque International, a Ft. Lauderdale firm, installs lights at the Button disco.



By Murt Johnson photo

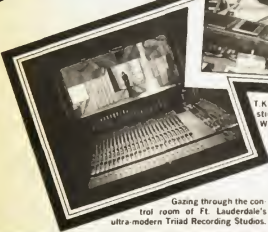
Popular Latin group, the Judge's Nephews.



Lou Possenti spins the hits at Mr. Pips in Ft. Lauderdale.



By Murt Johnson photo



Gazing through the control room of Ft. Lauderdale's ultra-modern Triad Recording Studios.



T.K. artist Peter Brown does a stint as guest deejay on WGBS.



The Dade County Auditorium, which hosts many musical events in Miami.

Artist Billy Caldwell shows his heart-shaped disk to Miami Beach mayor Leonard Haber at the 'Love On The Beach' concert.

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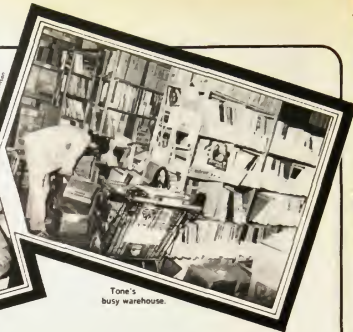
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# INDIE DISTRIBUTORS DIVERSIFY TO SURVIVE

Linda Stone, general manager of Tone Distributors, says Stone "Tone covers a lot of facets in the record industry, and that's the only way to survive."



Tone's busy warehouse.

Even with the tremendous retail growth in three major areas of Florida—southeast, upstate and in and around Orlando, the future doesn't look too promising for independent distributors since so many of the smaller labels are moving to the majors.

The general consensus of opinion on the future of the indie distributor as he is known today is that his days are numbered. There are a few dissenting voices, though. Jose Mora at Cayre Distributors is one: "I think the future for us will grow—at least in the Latin American market, especially in South Florida," he says.

Bob Wilder, manager of Pickwick International's regional office explains his viewpoint: "I believe the numbers of indies will dwindle down to maybe 15 who'll cover a much larger area than the ones that are in business now, and they'll carry many more smaller labels. For instance, perhaps there'll be an independent in Atlanta who will cover the entire Southeast, another in Dallas covering the Southwest.

Only the strong will survive, most indies say—the ones who are solvent and who can handle marketing.

There always will be, and has to be, an independent of some sort. Wilder continues: "Just so long as someone can walk in off the street and make a record, there has to be a vehicle for the artist to utilize to get the record out on the street."

Lynda Stone, who heads Tone Distributors, says the amount of labels for the independent has shrunk considerably in the last five or six years. "Smaller labels find it difficult to compete

with the Columbias and Warners because of the mega dollars they have to spend. I don't particularly agree with them as I feel I can do a good job for an independent label, but a lot feel there can be better satisfied by one of the larger distributors."

Because of Florida's almost isolated location compared to the rest of the states, independent distributors haven't much opportunity to expand into other states. Its geographical site creates shipping problems to other areas outside of the state where shipments can be made overnight.

(Continued on page F-30)



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# DISTRIBUTORS GROW WITH FLORIDA BUYING POWER

By KIP KIRBY

With the spectacular rise in local disco sales figures, coupled with an increasing diversification of musical preferences throughout the state, Florida's record distributors and one stops share an enthusiastic view of the growing industry trends. Polygram's distribution branch manager in Miami, Larry Hensley, says that his company's figures indicate an increase in Florida's position in the national buying power index from 2.5% to 3.2% in only one year, and adds that the 7% incline is "an extremely healthy percentage."

With the tremendous impact disco product has stamped on the Florida marketplace, Larry Glaser, branch manager for MCA Distributing, explains, "It's no wonder southern Florida is being

called the 'little New York.' Disco product is breaking out of there like wildfire, even into South America."

Polygram has had "phenomenal growth," says Hensley, with two albums from affiliated labels—"The suspects of 'Grease' and 'Saturday Night Fever' on RSO, which we distribute—helped our overall business triple in 1978. Our sales volume was more than six times what it was for the previous year, and between 1977 and the present, our U.S. figures spiraled upward from \$60 million to \$450 million." Relating this to the Florida market is easy, Hensley adds, because "disco is the hottest thing selling here now."

"We've got a unique situation existing in this state," comments Jerry Silhan, branch manager for RCA Distributing Corp. headquartered in Miami. "Southern Florida is totally disco oriented—a disco record outsells a rock record by three to one. Central Florida is still strong in rock and southern boogie product, with some r&b crossover action, and moderate disco sales. Northern Florida represents very little disco business, with r&b, soul and rock taking the lion's share of volume. And country music lags somewhere in the middle, with its greatest strength showing up in central and northern parts of the state. So you've got a divided market."

Hensley believes that the population's musical diversification is both a help and a hindrance in promoting industry-related growth. "You've got a built-in market for all kinds of product here, but no one type of music will sell equally well in each section of the state."

Other problems mentioned by distributors that have to be dealt with are the basic geographic location and vertical shape of Florida. "You get delays in critical shipments from the north, especially in the winter months," comments Silhan. "Also, it takes longer for your salesmen to blanket the state with new product. Cities are spread out for miles."

Glaser cites a different aspect. "There are numerous chan-

nel accounts concentrated in central portions of Florida which are backed from the Midwest. We need to establish more direct buying of our local outlets from within the state."

Most distributors indicate a 10% to 15% volume growth in sales in the last two years. RCA counts Florida as a 3% market in overall record activity in the U.S., says Silhan, "a figure which we expect to see go up in the future."

"There's been an excellent increase in business here locally," agrees Glaser. "And the one stop is becoming more aggressive every day. It's turning into a competitive market."

Glaser notes that with MCA's recent acquisition of ABC Records, distribution, he has had to hire additional staff to coordinate point of purchase materials and store reports, as well as coordinate promotional and merchandising campaigns. A similar restructuring effort is currently underway at RCA's Florida branch since the label now distributes A&M Records product.

Exploring the subject of expansion within the state, Glaser says he believes there will be more retail accounts coming into play, and more rockers taking chances and experimenting to help break new product, specifically in the disco field.

Southern Florida is becoming increasingly involved with the exportation of disco, soul and Latin influenced product by distributors located around the Miami area. "An example of this new situation was Hot Chocolate's 'Every 1's A Winner,'" says Glaser. "It broke big test in the Miami section of the state, hit the charts nationally, and then was shipped down into Central and South America for more action and sales."

At Zamora, general sales manager for MJS Entertainment Corp., which is a one stop headquartered in Miami with a 30,000 square foot warehouse stocking multi-label product, sees the market evidencing good growth trends. "This company began 10 years ago as a two-man operation. Today, we have a staff of 65, including a second office in Atlanta. Zamora reports MJS volume rate of increase at about 10% and adds that the company is handling all the accounts that it wants to sell. "There's more business out there in the field," he explains, "but we're operating at volume amounts at this time."

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# Retailers Gold

Continued from page F-14

"I think Florida is very much becoming more and more integrated and related like the major metropolitan areas such as New York and L.A., explains David Spector, manager of Spec's Music, one of the largest retailers in the state with a total of 13 stores in Florida and one in Atlanta. "It seems Miami has just broken out as a record market and a lot of that is based on radio with all the FM stations coming in, and the more radio stations you have playing the hits, the more buyers you have."

This has led to expansion of many chains and mom and pop type stores. Linda Stone (Tone Distributors) recently opened two new stores (rumored to be part of a 10-chain retail operation) Managistics based Pickwick International has a total of 13 stores throughout the state (Musicians). As far as I know, we're putting up one store every four days," comments Henry Perez, retailing manager in Miami. "That's national, of course, but I'm sure some of them will come down here." Record Land has three outlets, the most recent in Fort Lauderdale, a community about 40 miles from downtown Miami.

"We're looking for other good locations," says Stone. But we want to be sure the location is right with enough space and population to support the store, to make it worth our while. We're not doing donkey little stores, we're talking about 5,000 square feet and that's a fairly good size." Both Stone's stores, one in South Miami, the other in Tampa are free standing.

More expansion is due for Spec's and Spector is planning to open six new stores this year, the majority in Florida, but possibly some in Georgia. "Our base concentration will be in Florida, to be the biggest chain," Spector comments.

Can the mom and pop store and two and three store "chain" compete with the national chains? According to Alan Gary, manager of Record Land, they can.

"Musicians opened in Cutler Ridge, but it hasn't been cutting it as yet, probably because it doesn't have enough products. We're a full line store. And we get product ahead of them because they use a central warehouse and we receive ours directly from the manufacturer."

Shirley O'Brien, manager of one of Sid's two stores in Ft. Lauderdale explains, "We survived Peaches when it came here three years ago. For the first year we were at a disadvantage, but we're still here and this was the best Christmas we've ever had and the best year we've ever had."

The chains grab up mall space because of the volume of traffic and impulse buyers. "Pickwick doesn't do any free

give away volume in malls," comments Perez. "We can do a big volume in malls." Nine of Spec's 13 stores are in malls and Spector, too, prefers mall sites, although both his Gainesville and Coral Gables stores are free standing. They are both in college towns which makes the situation altogether different," Spector notes. Because of the volume of retail outlets throughout the state, the record industry still has problems and some of the major issues are pricing, defective product, discounting and the new table completion that comes from a growing arena.

A lot of people feel the record companies are pricing them out of the marketplace," Spector states. "I think the high prices are hurting catalog product, but I don't think it matters on hot product. And that's where the money is made. I guess manufacturers will put the prices as high as the traffic will bear. Of course, the retailer is discounting the product so much on new releases that no one's making a whole lot of profit here. We try to get people into the store for catalog sales."

Gary agrees, with Spector's comments on pricing. "We're not meeting real resistance from the buyer but they do grumble. I guess they've reached the point now where they realize they don't have much choice."

Defective records are a sore point with Watkins who says, "It seems that the industry has a more than its share now and we've been getting a lot of complaints. If the prices are as high as they are, then the quality should be equally as high. It's getting to be a real problem."

Echoing Watkins is O'Brien who says, "The quality in vinyl gets worse every year. Customers are investing more money in good systems and cartridges, but it seems impossible to get good vinyl. However, the picture disks are selling very well. It's a new trend that our customers seem to love."

In the multi-ethnic area that is greater Miami, most of the retailers carry a full line of products with the exception of those located in prime Latin or black areas.

If you're located downtown, you're going to key in on Latin," says Stone. "My particular stores is in an upper middle class area, but close to a predominantly black town, so we carry everything. And I think more and more stores are keying in on that."

Record selection for all of Pickwick's stores is done in the home office by a computer system which tells what's selling in each area.

A lot of records are selected from the trade carts," says Perez. "Some LPs sell really well in Florida, like a Jimmy Buffet that may not sell as well elsewhere. They take that into consideration, of course."

Record Land buys at least one of every new release issued

"We're on an inventory control system and I know exactly how many copies I sell of each record," explains Gary. Each of Spec's stores buys individually. Specialized man agencies know their area, community and the proper approach to merchandising.

"Our Hialeah store is heavily Latin, our stores in Palm Beach and Lakeland are heavy country," notes Spector. "We don't have one buyer who buys for all Spec's—each manager does it himself." The only time Spec's does buy centrally is on a major new release or major new promotion when an artist is coming to the town and the label wants to co-promote and tie the whole package together with a retailer.

Spec's has a warehouse that acts as a central station to write up and return all deliveries.

Because Miami is one of the biggest disco centers in the country, disco records play an important part in overall record selections and sales.

According to Stone, discos are definitely influential in what's being stocked in retail outlets. "Take a list like Bob Crane's—more and more stores are using that list to stock records because there still are a lot of people who aren't familiar with disco music. Of course, we stock by trade charts and what our clientele is asking for as well. I can't imagine stocking stores just by the national charts. I'd be missing a lot. We use Billboard's 200 Top LPs & Tapes as a general guide, but it goes far beyond that."

O'Brien uses her "head and gut feeling" in selecting records for Sid's. "Florida doesn't follow a national trend. And, as far as disco records are concerned, it doesn't matter if the radio stations are on or not. If they're getting played in discos, we get requests."

She doesn't feel South Florida is the disco market it's reputed to be, explaining, "New York has us by a mile. It takes too long to get the records down here. And, too, jocks and clubs get product that will never be released for retail sale."

Three months ago Peaches created a special disco section in its grocery store sized outlet, waiting until it was a "definite sure thing here," notes Watkins. "The major factor in the disco market and stocking disco records is what's being played in the clubs even before it's played on the air."

The future of music in general and record retailing in particular looks good for the state. "I think Miami is going to be come the next music capital of the world," remarks Spector. "It seems as though artists love to record here. It's a creative atmosphere and the overall ambience is good. A lot more studios are opening up and there are a lot more facilities. When that creative segment of this industry is created here in Miami, it flows over to radio stations because stations here are

(Continued on page F-2)

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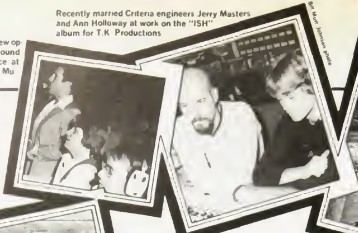
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T.K. Productions artist on the Cat label, Willy "Little Beaver" Hale



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## Latin Community

• Continued from page F-10

"We have tried to explain to the local press and radio stations that CBS Latin American Operations has no authority, or jurisdiction, as to whatever steps the domestic division takes," states Tavares. "Everyone in our organization sympathizes with the Cubans who came to this country as political refugees. It is a very sensitive issue not only in this community but in those Latin American countries that have felt the rule of leftist regimes as well. This is the reason why it is vital that we stress the autonomous right that our corporate structure designates to the domestic division, as to establishing its own policies in matters of this nature."

Meanwhile, the city is still the home for a number of distribution outlets for labels like T.H., Musart, Peerless, Miami Records, Velvel, Caytronics, Coco Records, Borinquen, Zafiro and Alhambra. In the latter's case the local involvement includes national headquarters, pressing plant, warehouse and some production activity. Miguel Estévez, general manager for Alhambra, has been responsible for the recognition that groups such as Alma and Arturo Campa & Charansoul, and solo artists like Luis Garcia have received in other U.S. Hispanic markets.

It has been a well-known fact inside the confines of the Latin music industry that Miami was never rated among the prime record selling markets in the national scene. According to Miguel Estévez this appears to be changing. "Sales are on an even increase. We cannot claim, at this point yet, an extraordinary volume but there is a definite interest on the part of the consumer towards buying more records. This might be attributed to the emergence of more radio stations, which provides us with a stabilizing force in the turnover of hits. But, on the other hand, the situation defies analysis as the consumer is also purchasing, more than ever, what we describe as the standard album, a category that we head with names like Sara Montiel, Conchita Piquer, Lola Flores, and a number of zarzuelas and operettas that are part of our permanent catalog."

In the face of this new musical turn of events the recording studio business is not lagging behind. Two Latin-owned operations, Miami Sound Studio and Climax, appear to be flourishing. Carlos Granados, owner-engineer of Miami Sound Studio, is not only being kept busy by local traffic but by outside talent as well such as Mexican recording star Roberto Jordán, Colombian Yolma Pérez and Ramiro, and others.

No one can deny the extraordinary influence that Criteria Recording Studio has had on the so-called explosion of the recording era in the city. However, Latin American labels are establishing their preference when it comes to sending talent to a studio outside their own country. Our good sound combined with the knowledge of mixing, diametrically opposed to the Anglo approach, where lead and chorus invariably step behind, seems to fit their needs. It is also possible that our relaxed atmosphere, in contrast to a strictly business attitude, induces them to select the Latin studio," says Granados.

The Anglo drink and dance marquee has been long infiltrated by the Latin touch. Willy Chirino, Clouds, Miami Sound Machine, Ilusión and the Judge's Nephews are consistent headliners in the places of entertainment that the young salsa clique favors. Yet, this kind of salsa could never be described as the beat that originated in the Caribbean. It is more like a concoction of the original African beat, guaracha, pop, jazz and disco. One wonders whether the mutating environment is uniquely responsible for producing a new genetic line in which traits of Steve Wonder, E. Gran Combo, George Benson and the Bee Gees are so obviously delineated.

It might be that the coming of age of the young Latin, or Miamian, has had a profound effect on this society. Growth brings about a natural state that expresses itself through change. While it is true that this new evolutionary cycle that is affecting every facet of daily life is, at times, tainted by incidents where the so-called "old guard" tries to force back political traumas as something more than just haunting images, it is also true that an enlightened population will, in due time, subordinate past fears to maturity. Miami is mothering a new generation, full of awareness and expectations, who will confront these problems with the desire to find peaceful answers. The future is beginning to shape up as an exciting prospect.

Billboard

## Retailers Gold

• Continued from page F-14

very 'info' artists since they're available for promotion. All of this creative phenomena that's happening here moves straight over to the retail stores."

As for the future of retail, Linda Stone thinks it's going to explode. "I don't know when the saturation point comes, hopefully never, but that's a bit hard to predict. We're still in our early growth stages. We've been an undiscovered market. I.A. has eight billion record stores and this is a market that just hasn't been fully developed. There are a few retailers here that have been here for a number of years and they kind of had it all to themselves for a long time. Money's coming into the state and record stores go where the money is. We were an untapped area. But all that's beginning to change."

Billboard

Editor: Earl Page Assistant Editor: Susan Peterson Art: Jim Grogan design: Richard Honda direction

## DISTRIBUTION ONE-STOP EXPORT



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## Talent Treasure

• Continued from page E-12

be discovered, and the creative working atmosphere is with out equal if you like working in an unharmed environment."

Such acts as Daryl May and Bertie Higgins, Clearwater based, very kimp comments: They have talent to burn as writers and singers.

Florida's red hot talent up Disney World, near Orlando, continues to showcase a variety of acts in a variety of sites. Jazz is a growing musical trend at this giant complex that draws millions of tourists annually. One of the park's recent highlights was an International Chamber of Commerce concert that drew President Jimmy Carter and some 1,500 guests (gate) who feasted their ears on jazz concerts by such acts as Count Base and the Tommy Dorsey Band directed by Buddy Morrow.

The Disney World still now contains more than 200 entertainers, and the park continues its successful string of hard ticket events. Among the acts performing there recently have been K.C. and the Sunshine Band, Peter Brown and the Crown Heights Attar. A Big Band Night featured Maynard Ferguson, Stan Kenyon, Woody Herman and Bob Crosby.

Disco Nights and Country Nights have also proved popular. Larry Gallin and Crystal Gayle have headed the country parade.

The Top Of The World, atop the Contemporary Hotel, Disney World's only nightclub, showcases celebrity entertainers such as Peggy Lee, Roger Williams, Leslie Uggams, Pat Pat, Minnie Moore, Bobby Rydell, Al Martino, Pat Boone, Vic Damme, Jack Jones, Billy Eckstine and Rosemary Clooney.

A successful jazz lounge has been opening, utilizing a house band—piano, bass and drums—plus visiting name acts from the jazz world.

We have an ongoing college workshop program with nationwide auditions, advises Bob Cross, director of talent booking and casting for Disney World. We bring in musicians and singers from all over the country and give them work experience. Besides his day gig, Cross moonlights by leading the band at the Top Of The World.

In the sometimes red-hot world of nightspots, Albert Tee baggy still maintains that black (ink) is beautiful. He's a partner with Rex Kimesy in Albert Productions which handles all booking and entertainment procuring for the Great Southern Music Halls in Gainesville and Orlando, and promotes shows throughout the Southeast. "In four years there have been no ownership changes and we've never had our doors closed or phones changed," says Teebaggy, a commentary that perhaps leans more toward the state of affairs of other enterprises than his own.

The music halls are converted movie theatres with adjacent bars—the Great Southern Music Hall Backstage Bar in Gainesville and Valentines in Orlando. The concept has proved so successful in Gainesville and Orlando (where the hall is owned by Larry and Sherry Carpenter) that Teebaggy is looking for other markets, including some outside of Florida. He feels this "ripe" concept would work in such cities as Tampa, West Palm Beach, Austin, Boulder and Ann Arbor.

Midnight shows have drawn profitable crowds. "It's rare when we don't have a sellout," claims Teebaggy. "People are excited to have something to do at midnight."

He also stresses the viability of rock in the Gainesville market. "We intend to do more rock in the past." The halls—starring such acts as Pat Travers, Sea Level, Stillwater and Herbie Mann—are booming enterprises, each employing about 40 people. "1978 was a great learning year, and 1979 looks like a balanced year."

Of course, disco is an integral part of the Florida talent picture. It blossomed, faded for about a year, and then rebounded on the heels of the Florida recorded "Saturday Night Fever" fever.

T.D.I., a southern Florida-based personal management company, specializes in disco acts, booking and talent coordination and was responsible most recently for launching the career of the Village People.

The firm has been operating for six years in Miami in conjunction with TK. A year ago, it split into a separate entity under president Larry Brahm, who notes that T.D.I. still works closely with TK, as well as several other disco style labels. T.D.I.'s roster includes Celi Bee, Amant, O'Mercades, Dante and the Riche Family.

"Until January, we managed the Village People, our biggest success to date," says Brahm. "However, Celi Bee is already a top selling disco star in Japan, and she's just completed a 14 country European tour prior to beginning one in the U.S. which we hope will launch her domestically."

T.D.I. serves as television coordinator for disco programs and talent segments on major shows. The company handled "Disco 77," the first internationally syndicated disco show two years ago, as well as its 1978 follow up version, Disco Magic.

The act as consultants and talent coordinators for tv and film producers, working with booking agencies and other management companies primarily in the disco fields," notes Brahm, adding that T.D.I. has offices in New York, Miami and Paris.

We consider ourselves a 'major title' personal management company which has chosen to stay in southern Florida," he explains, "because we feel that with the success of TK and the wealth of disco talent here, this area is going to become a huge record market in the future."

One of the nation's fastest growing disco/lounge chains got its unusual start in Florida. Joe Fiorinang opened a Big

Daddy's liquor store. Business boomed. He opened some more. Soon he installed a jukebox in the store. He began to play records. They boomed. Then came more stores. More lounges. And then along came disco.

Big Daddy Flanagan knew a good trend and hopped on it, now running a chain of liquor stores/lounges/discos. The web includes 75 units throughout the U.S. New plush clubs called Flanagan's, a new image for the chain, have been opened, denoting a new direction for the firm's future.

We're beginning to expand on the nationwide basis with five to 10 new lounges per year," advises Dick Winstead, national promotions and public relations director. From Key West to key markets of the nation, Flanagan's Enterprises makes its impact. "We're the ones who started disco in Florida—and the disco came from Florida."

It's a talent rich state, even in areas that you might not expect. Jimmy Buffett found his creative life around in Key West and is the poet laureate of the Keys. He sails the Caribbean in his 58 foot sailboat and maintains a residence in Key West as well as Aspen and as well as Mobile, Ala.

On one of the keys, a talent marquee blares "WE PLAY JIMMY MUSIC — and everybody understands."

Many of the Key West bars and restaurants use live entertainment, including stage acts. The lounge scene shows bands and disco, the Sportsman's Inn, Captain Tony's Saloon, the oldest active bar in Florida, the Pier House and Sloppy Joe's, where Ernest Hemingway used to whet his literary whistle.

Key West is a creative town, and in the future, should be responsible for more big name talents to join the Bullfight. Shel Silverstein, Tennessee Williams gold and platinum standard.

Miami Beach, of course, remains the entertainment hot spot, maintaining its reputation for luring big banner names to the Gold Coast. "The scene of the big hotel shows has endured in recent years, there's an air of optimism and a feeling of comeback in Miami Beach."

The venues are still busy. A recent glance of the entertainment lineup showed Lous Jordan in the Stardust Theatre of the Desert Inn Hotel, Howard Stern at the Americana, the Marro Polo, Jack Mason at the Colonial Inn, Kenny Rogers and Norm Crosby at the Diplomat Resort in Hollywood, the "Big Elm" Show with Larry Seth at Eden Roc's Pompey Room (proving the old quotation that once you've seen one Elvis imitator, you haven't seen Elvis), and the "Originals" reviving their golden oldies at the Newport 7 Seas Lounge which for years has successfully parlayed nostalgia into dollars.

At the Desert Inn were the Ink Spots, who were onstage when Nosh landed his ark. Also, playing Miami since sand was invented—and still going strong—is Don Sebastian at the Aztek.

Still on the search for talent?

Try the French Revue at the Americana, Bubba's or the Jazz Revue at the Sunrise Musical Theatre with Mito Gaylor (followed by Paul Anka and Johnny Cash), the Fontainebleau Hilton with "the fabulous Eric Fields" and Jerry Elardi, classical pianist Horacio Gutierrez at the Dade County Auditorium, the Miami Beach Theatre of the Performing Arts with headliners such as Johnny Mathis and Liza Minnelli, the Hollywood Sportatorium (Heart and Fretella), the Gusman Convention Center (Sea Level, Stillwater), the Beach Theatre for all you Patrice Munsel fans, and the Konoher Hotel for its dynamic musical revue.

It's all indicative of the variety, versatility and viability of the Florida talent picture.

And, the Floridians feel that this is just the beginning.

GERRY WOOD

## Florida Disco

• Continued from page F-12

his district, and he plans on structuring special clinics and workshops to help educate them.

In what appears to be a curious departure from the norm, Neal states that in his area, it is the straight or heterosexual clubs which are seeking to program progressive disco sounds. The gay rooms, he says, are not more cautious and tend to stay with pop tunes which have a disco crossover.

An interesting aspect of the club scene in Florida is that while clubs in other large metropolitan areas are leaning toward private membership operations, they are turning to general admission policies.

Also they are at the point where they have almost all phased out live music—another departure from policies in other states where clubs are moving toward a mix of live and recorded sounds.

The state boasts a large population of mobile or portable disco operations. Among them are such major facilities as Bo Crane, Arrie Kapper—The Music Man, Tiny Head, Nat Moore of the Miami Dolphins, and Jimmy E. a Cuban operator.

Interestingly, however, they almost all have to buy their product, as both pools and records labels are reluctant to service them.

Crane explains that because of the type of audiences to whom they play—weddings, Bar Mitzvahs, house parties—they are not a "hot force" breaking new acts.

One exception to this, according to Crane, is the black mobile operators of Miami. They rent schools, auditoriums and armories, and throw giant weekend parties attracting hundreds of people. "We deal with some of these because we can see their potential for breaking out the hits," he says.

# Radio Promos

Continued from page F-12

sibly, psychological barrier not only between the tip and the rest of Florida, but the U.S. as well.

It has long been a bed of experimentation and the tradition continues. For instance, it was in south Florida that the first FM rock outlet went for to toe with a dominant AM rocker and proved it could make a significant dent, setting today's trend.

It was 1971 and the station was WMYQ FM, being consulted for Store at that time by the legendary team of Bud Bennett and Rich "Brother" Robbin. The entrenched AM rocker was then dominant WQAM.

Today, WMYQ FM is known as WMJZ FM "96 X" which, as of Feb. 21, became the second outlet in the two county complex to adopt a 24 hour disco format. The outlet dropped rock for the Burkhardt-Abrams approach, proven so successful at WKUT-FM in New York. Ironically, the music director of the old WMYQ back in its infant rock days, according to Rich Robbin, was "a young upstart by the name of Lee Abrams."

The first all-disco station beyond Sept. 1 last year with WSDO FM "Studio 107," which sits astride the Miami Ft. Lauderdale boundary. General manager Bill Cunningham, who started now dominant WHYI FM "Y 100" five years ago, describes the southern tip as "splintered, highly competitive and promotional, where the Top 40s give away hundreds of thousands of dollars."

Beyond Top 40 Y 100, which touts an 8-4 share, are several Spanish-language stations, with WQBA AM ranking overall number two in the market. The role of the Latin formats is significant, Cunningham believes.

"The Latin population (37% to 38% of Dade County, i.e., Miami) is instrumental in every pop playlist and, certainly, in ours, because they love disco music," he explains. Cunningham says the Spanish stations play more salsa or traditional Latin music, which draws older demographics, particularly when combined with talk and novelas, or Latin soap operas.

Consequently, Cunningham affirms, 75% of most playlists is disco product. Artists such as Earth, Wind & Fire, Cheryl Lynn, Gloria Gaynor, Chanson, K.C. & The Sunshine Band, Bobby Caldwell, Chic and Sylvester dominate, not to mention The Bee Gees, Donna Summer and Peaches & Herb.

Aside from the Latin culture influencing a surge in disco into all formats, Cunningham cites the highly promotional nature of radio as another idiosyncrasy. "It takes a bally broadcast to come in here and compete," he says, pointing to 42 signals in the compact market. "The outlay in cash and promotions is big, but you must do it or you're nowhere."

"Unlike New York, there is no street talk down here to help you out. Everyone is mobile—in a car, on a boat, on the beach. You must make a splash with these sun people to get them to tune you in."

Cunningham's most recent splash consists of a disco dance contest co-sponsored with TV 6 and Busch Beer. The winners will receive a Corvette—and there are six winners.

And then there are the other contests by competitors which have awarded a Rolls Royce, several boats and cash calls for \$50,000 and \$75,000.

"In the past four years," he adds, "this market has risen dramatically in importance in terms of breaking new disco product. The attention is drawn through the promoters—like Y 100, I'm sure, must spend \$2 million a year in giveaways."

Other signals and stations in the two county megalopolis in clude three AOR outlets, WSHF FM, WINZ FM and WSRF FM, and the only soft rock, WWWL FM in Miami, clinging to a 2% share.

Another survivor in a healthier state is RKO's WAXY FM programmed by 10 year Florida veteran Rick Shaw.

Formerly airing RKO's oldest package, Shaw has eased the station into a more contemporary station and now plays four to five currents an hour, along with the oldies. Many of the currents are disco.

"The trend here is definitely disco," he affirms, "and it's aimed at grabbing a larger share of the Latin audience from the Spanish stations. Since we now have two all disco outlets, it will be interesting to see how that affects the Spanish signals."

A contributing factor, Shaw explains, to the hotbed of radio activity is the physical lay of the land. "This is perfect FM country," he says. "There are no hills and no tall buildings. Our signal on a tall TV tower can stretch 150 miles to Key West."

Although Shaw shies from one-upmanship in promotions, he admits that it is hard for other stations not to react in like fashion to Y 100's frenetic pace of giving away dollars. The fact that his station has, in past rating periods, awarded four Beatle Beetles (VWs painted with figures resembling the four Liverpoolians), four AMC cars and, most recently, \$50,000 in cash and prizes, is convincing proof.

"Like the case of the early FM attack on AM rock here," he continues, "this market is known for experimenting. Right now, we're obviously evolving a successful way to treat the disco phenomenon and work it into the traditional Top 40 for real."

But for all the furor, it's really a gas to be in radio down here. There's no way you can win unless you're damn good, so

it keeps you sharp. There's a lot of good radio happening here.

He adds that one significant reason disco breaks so often in Dade and Brower counties is the presence there of Th Productions and the Bee Gees. "Like local acts making good," he says.

Setting the pace, of course, is Y 100, headed by vice president and general manager for Metropolis David Ross. Programmer and morning man is Bill Tanner.

Ross has done his homework. Touting a market study, he cites the physical nature of the tip and the diversity of its pop culture as keys to radio success. He programs Y 100 to that diversity.

"You've got island people on the Keys," he explains, "and Latin people in Miami. These people are primarily Cubans, professional people such as doctors and lawyers driven here by Castro. Also, many South Americans."

Their influence, especially by the youth, is dominant. "They're a large part of our success," he explains, "because they're shunning traditional Spanish language stations and music. Like any youth group, they're changing and seeking their own identity."

In fact, Ross says, the younger Latinos have more spendable income than their Anglo counterparts. "And they all love 'rhythm music,' as we refer to it disco."

The remainder of Dade County (Miami) is 18% black, with the rest white. In Broward County (Ft. Lauderdale), Ross cites a breakdown of 12% black, 10% Latin and the majority white.

"It's an entirely different world," he says, "and makes for interesting programming and promotions."

Combined, the two counties have 40-7% of the population spread between 18 and 49 years of age, and that's certainly not geriatric, as some might expect," he adds. Also, the area ranks 10th in the country in buying income with \$15.8 billion. And, he says, it claims more retail floor space than any other market in the country.

To meet this challenge, Ross and Tanner a little more than a year ago developed what they call "cartoon radio," populated with a cast of zany characters as diverse as the population to which they play.

Tanner in the morning, as most other Y 100 jocks, is more of an emcee to these looney tunes. Playing with a heavy New York accent (for the visiting tourists) is "Athletes Foot," the sportscaster, also, there is Soapy Soap, the gossip reporter and Dr. Yankee Shrink, who advises on everything. The list goes on.

"Our personalities have fun in a free-flowing situation," Ross says, "and our music is always right on target—we were

(Continued on page F-30)

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# GIANTS IN THE SOUTH...

# Indie Distributors

Continued from page F-22

Stone and others are opening retail stores and going into one-stop operations in order to diversify. "Tone covers a lot of facets in the record industry," Stone continues, "and that's the only way to survive. We have three one stops and recently opened two record stores. Our one stop sells everything from records to belt buckles, posters and T-shirts pertinent to the music industry. We also have a jukebox one stop that sells only singles."

Calvin Davis of Calco in Jacksonville also is a distributor, one stop and retailer. He feels the longevity of the independent distributor is "very limited. I don't think we have much of a chance. However, because of my locations I might be one of the lucky ones, hopefully," he notes. Davis covers a square area from Melbourne on the east coast to Tampa on the west, and up through Georgia to Savannah.

"We cater to the mom and pop type stores, the ones no one else wants to mess with. Yet, because we cater to them, we are experiencing the neckties of people coming to us now."

Davis notes that during 1978, Calco experienced a growth of approximately 40% to 50%. Like Stone's, his one stop operation distributes everything for the record retailer from tapes, cassettes, wire racks to pipes and other head shop paraphernalia.

"Take wire racks, for instance," he explains. "I'm very knowledgeable the company we buy from doesn't distribute to anyone else within 500 miles of us. Basically, the reason is that it's a limited product. But, when our trucks roll in on a smelter trailer, they may only sell six racks, but he's also selling six records, six tapes, 10 of something else and on and on—all small amounts but they do add up. No major distributor could afford to go into an area and sell only six albums to a store. I think one stops are vital to our survival. We don't have all our eggs in one basket. We've got everybody's eggs and no one wants us to drop them because where we take them is important."

Michael J. Spector, president of MJS Entertainment, handles one of the largest one stops in Florida, strictly for dealers. "We buy locally from Tone, Pickwick and nationally from the majors at a functional discount, then resell." One of the reasons Spector feels one stops play an integral part in record distribution is that one stops can deliver faster than the major nationals. "Sometimes a dealer or distributor may run out of a new Barry Manilow, for instance, but we'll have the pieces in the warehouse—we buy big, and my price is only about a nickel more than they'd pay the distributor."

Spector is bullish on the future of one stop business basically because there seems to be a massive move toward consolidation of distribution. "There aren't too many major inde-

pendents left, and what's going to happen is that these labels acquire more product lines, and I'm talking about the big boys, their ability to service and handle the small dealers is going to be less satisfactory than it already is. And the small dealer is still the heart of the business."

Spector also mentioned that major distributors cannot deliver product to Florida as quickly as a one stop or independent. "They can't give Florida overnight service from Indiana, New Jersey or even California, which we, as a regional one stop, can and at competitive prices."

Stone believes the issue most concerning everyone in wholesaling and distribution is the changes coming in pure distribution.

With the Warners', the RCA's and all those others to distribute and they're not available to us now. Therefore most distributors are trying to do other things. I've diversified. So, if all the independent labels decided they don't want to be independent anymore, I can still eat well. I'm just trying to protect myself because I have no control over industry changes. Whichever way the wind blows I have to deal with it because I can't change it."

On a more optimistic note, Wilder comments. Right now for the independents it doesn't look too good with all the labels going to majors, but there still will be a lot of little labels that are doing their own autonomy and want to be able to run their own company. There's got to be room for the independent distributor."

Sid Silverman, vice president of marketing and sales at United Record and Tape Industries, doesn't feel threatened by the independent majors. "The URT is a major force in the South, has more than doubled its business in the past five years and looks forward to the spiraling growth in the South."

"We're not just assuming new business, but expanding within our own accounts," says Silverman, who handles Warners, Albertson's, J. Byrnes and Rich in Atlanta. Silverman went on to say that the South is a growth market and there is a distinct possibility that the demographics are switching in this part of the country."

He feels that recordshoppers will become more important to the retailer with the advent of video tape which will become a rack product. "It will fill another pipeline and should be carried in the record department because of the hundreds and hundreds of titles that will be available. And, too, you're looking at pricing above your present selling price, not below it. The video market represents a big growth for the rack retailer, and its importance and makes him even more sold to the retailer," he explains. He feels the mom and pop stores may be doomed, but does visualize a good future for independent retailers with multiple outlets."

In most cases they are good competitors, far people I think there is a real need for them and most, not all, do a good job. It's stimulating to make my accounts challenge the large retailer and I constantly solicit the large stores for ideas. We look at what they're doing and try to take these packages back to my accounts to make them more record oriented."

SARAH LANE

## Studio Expansion

Continued from page F-19

In addition to upgrading its MCI-equipped room already, the facility has recently worked out an arrangement with a nearby shoreside luxury hotel to make available an entire suite of rooms to clients. Also available is a four bedroom house by the ocean featuring a boat dock, Raquet ball and a host of other "essentials" are handy and well.

Triad earned its first major credit recently with the Neil Young "Comes A Time" gold album on Warner Bros. after Young "discovered" Triad last summer.

Recently the studio cut a live Melanie album for Tomato to run approximately 30 people in the studio as well as Eric and Melanie is due back shortly for another studio effort.

Laskow also adds that Triad has its sights set on MCI's new 32 track machine for a 32-4 linkup (56 track recording). Further north in Florida, Bee Jay's Eric Schabacker takes equipment back to his home.

Bee Jay has had 32 track recording for some time with a Stephens, two-inch machine coupled with automation.

The facility has also added a host of new outward gear as well as a three bedroom apartment cottage with swimming pool for clients.

Business has been surging for Bee Jay, he notes, and a second major room is under consideration.

Bee Jay is also a member of the Southern Recording Ass'n., an organization of several studios in the area which schedule its own sponsored seminar March 15th entitled "How To Get A Record Deal"—jointed at the local music community.

Recent clients at Bee Jay, adding to the upswing in activity, include Blackout, John LaBarba, Molly Hatchet and Nan Tucker.

"We're planning to add another room," says Bob Ingua, president of Quadradix in North Miami. "Because business has been so good. We would also like to add a mix and overdub room."

Also an MCI equipped house, Ingua indicates new outdoor equipment has been added. Recent clients include Nan Tucker, Pat Travers and the Ted Nugent Band with the Out Law, and Commodores expected.

The studio has also just formed Quadradix Productions as a way to develop local talent to national status.

Fach of the principals of Studio Centers, in nearby North

Miami, have recently formed production companies, also, according to Marcos Tobat, chief engineer.

The complex is in the midst of Peter Brown's second TK album, the first having earned the arts and the studio gold and platinum status. The studio also earned gold and platinum on TK's Foxy.

According to Tobat, the studio will get a new Harrison console with 32 inputs for its major room with the intent of keeping it on the MCI board for a second room that may be added before the end of the year. A slew of new outboard equipment has also been added in the last several months.

"Business is even better than it was last year," he says, "we are going around the clock. We can't fit any more clients in unless we want clients."

T Connection and the Cooper Brothers are also recent clients.

Musically, Tobat laments, "everything is still getting better and the artists want and need professional facilities. And that's what we are trying to give to them."

Shirley Kaye, owner of Coconut's, a young MCI equipped 24 track studio in North Miami, also has expansion plans in mind via an option on adjacent property.

"Business has been very good," she indicates. "Recent clients have included Fanny and Kaye adds that major artists have already booked future time."

Harnet Della Casa, studio manager at Bill Zmich's Bay shore in Miami's Coconut Grove area adds that the MCI equipped 24 track operation remains busy as the Eagles continue to work on the follow-up to "Hotel California." Don is also a recent client.

In city center, Bob Archibald's Music Factory has recently undergone an equipment facelift converting from 24 track to 32 track capability with newly designed custom equipment.

More sophisticated outboard hardware has also been added. Says Archibald, "The Music Factory is doing very well in Miami, indicates his business is zooming as well as a studio design and building operation."

He's involved in Compass Point Studios in Nassau, Bahamas, as they add a second 24-track room and is also helping to building a 24-track studio for Bob Marley in Kingston Jamaica.

## Platinum Producers

Continued from page F-3

Tampa is the home for the second new label—Busch Country Records.

Randall Bethencourt of Busch Country notes the new term plans to issue its first singles—by Randy Wade and Bobby Hess. "We're going along with its first LP."

"We're in the process of obtaining national distribution," advises Bethencourt.

In Orlando, Eric Schabacker of Bee Jay Studios, an ultra modern state of the art complex, advises the music business not to think that the Florida industry is just Miami. Long John Baldie, Molly Hatchet, Nantucket, and Blackout, the Grapes of Wrath Affair and Michael Clark are recent visitors to Bee Jay.

Why are Bee Jay, and the other studios in Orlando, and the other studios in Florida, doing so well? Enc has the answer noting that Bee Jay has been booked almost a quarter year in advance.

"The difference is in how you're handled. We have the personal touch—and people are responding to the love we're showing them."

Florida is open to every type of musical influence, white, black, American, European, male, female.

At Coconut Recording Co., Shirley P. Kaye is the owner and manager. She's originally from upstate New York and she believes the Miami recording scene is in need of a studio "with a feminine touch."

Her goal is simple: "I want to see some new talent come in here, go gold, and make it."

And her lifestyle provides an explanation of why she might make it, and why so many Florida talents have already made it. "One of the reasons I came down from New York to here is because I now live on a 43 foot powerboat on Biscayne Bay. I live aboard her. I love the casual attitude down here, the lifestyle and living on the water."

"All of this combines the things I like to do and the business I like to do—music."

KERRY WOOD

## Radio Promos

Continued from page F-20

on the Bee Gees before it was the hip thing to do." He cites a music research budget of \$175,000 a year for the credit.

"And we couldn't be happier that 95 X went to the Burk Hart and the disco format," he says. "It simply means that now two stations have abandoned mass appeal for a narrower demographic, leaving more for Y 100 to grab."

"He doesn't believe the market wants to hear all disco, but rather just the disco hits, which comprise 75% of Y 100's 20 top 40 playlist."

Regarding the radio promotion, he says, "It simply means that necessary. You have to draw them to your dial with our outrageous promotion," he says, "but once they're there, you'd better be offering them something unique, or you'll lose them. We've been recycling our audience and converting CUME into regular listeners."

Interestingly Ross is "backing off a little" from the heavy dollar giveaways next time. "For the spring book, we won't give away as much money—just two custom vans, 12 motor cycles and about \$30,000 in cash."

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KEITH HERMAN JOE WALSH TIMMY THOMAS LAURA TAYLOR BILL PORTER  
TRIAD RECORDING HENRY STONE QUADRADIAL RECORDING CO.  
GEORGE MC CRAE PHYLLIS HYMAN MARK COLBY STEVE WITTMACK  
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**And Now Announcing**



**A NEW LABEL WELCOMES THE MUSIC INDUSTRY *NARM*  
TO SOUTH FLORIDA**

# **RADIO RECORDS**

**540 N. Andrews Avenue  
Ft. Lauderdale, Florida**

**305 462-7407**

# As Contemporary

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CHICAGO Live digital LP releases are scheduled by Varese-Sarabande Records and its affiliated label, Chalfont Records, as the number of companies issuing audiotape titles continues to mount.

Five Soundstream-mastered digital titles will be marketed next month by the two companies, broadcasting a spectrum of pre-empted, high technology issues.

London Records became the first major label to market a sophisticated digital recording with its recent Vienna Philharmonic two-record set. Digital issues on several smaller labels also have generated consumer interest and response.

Varese-Sarabande and Chalfont will issue digital recordings produced in London in September, 1978 with underwriting by the Bose Corp., a hi-fi component manufacturer. The Soundstream digital system was brought to England for the sessions.

Performances by the London Symphony Orchestra conducted by Morton Gould will be heard in four LPs. Organist Carlo Curley performs Bach's Toccata and Fugue in D Minor and works of Mozart and Widor in the fifth album program, recorded on an Allen electronic organ.

The titles are being licensed from Varese-Sarabande and Chalfont in partnership, with production and marketing for the two labels handled jointly from Varese-Sarabande's L.A. headquarters. Though they remain separate label entities, the two companies are operating as if merged. Tom Britton, Chalfont topper, and Tim Null, Varese-Sarabande art director, explain.

The Varese-Sarabande/Chalfont audiotape launch also calls for several new digital productions to be taped this summer. According to Britton, the Soundstream system has been booked for almost an entire month, with several big orchestral tapings to be mounted in London along with a recording of the Liverpool Cathedral organ.

Low prices of the Varese-Sarabande/Chalfont digital is pegged at

# Classical

## INFLUX OF RELEASES

### Digital Classical Mount

By ALAN PENCHANSKY

\$14.98, adding to the quantity of premium priced audiotape product on the market. Felarc digital recordings top the scale at \$17.98.

Certainly one of the more remarkable aspects of the audiotape boom has been the acceptance of such a unprecedented price points. Price sensitivity has not affected sales, dealers report almost unanimously.

According to Null and Britton, the disks will be wholesaled by one of the leading audiotape product distributors. Final details of the arrangement are expected to be announced shortly.

Varese-Sarabande's specialty in composer conducted recordings lands it the Gould conducts Gould album. Null informs, The LP includes world premier recordings and the composer's well-known "Latin America Symphonies."

An album of film score music, which could turn out to be the strongest seller of the series, also is assigned to Varese-Sarabande. John Williams, Alfred Newman, Aaron Copland, Arthur Bliss, William Walton and Miklos Rozsa are some of the film music composers represented.



PEN PARADE—A phalanx of youthful opera fans flows past soprano Renata Scott at Manhattan's Fifth Ave. Barnes and Noble store, as the Met Opera star autographs some of her latest CBS recordings.

The digital titles are being shared in an effort to bolster both lines with the prestige additions. Chalfont, which specializes in organ music, will take the Carlo Curley recital and two of the Morton L.P.s, including an album of Spanish orchestral favorites.

Conducts Shostakovich's "Festive Overture," Ravel's "Bolero," Gnanass's "Estancia," Bolero and two of the Gould LPs, including "Schwanda" in the second orchestral disk being issued by Chalfont.

# Classical Notes

**Holten, Records:** Wilhelm Furtwängler's recording of the Schubert "Great" Mass Symphony stands out prominently in the great conductor's discography. Perhaps it represents the single finest example of Furtwängler's talent on records. Now the performance can be heard on disk and cassette as the recordings on the Deutsche Grammophon label are now being reissued. Less familiar is the CD version of Beethoven's Fourth Piano Concerto and Concerto No. 2, Op. 22, with Furtwängler conducting the Berlin Philharmonic, now being reissued on Deutsche Grammophon.

Performers series to spotlight material of musical and documentary interest. Sergei Magaev's is heard in a recital stemming from the late 1940's and a two-record set surveying some of Claudio Arrau's earliest European recordings are being reissued.

**Another Digital Milestone:** Decca-London engineers have completed taping of one of the Master Symphonies in L.A. using the new digital recording system developed by the company in England. It's believed to be the first digital tape into this composer's complex series. Initially called symphonies universe the first digital opera! That project may be mounted in spring by Decca when a team of producers and engineers jets to Chicago to capture the Solti "Fidelio."

# 1st AT&T Aid To Philly Orchestra

PHILADELPHIA—The Philadelphia Orchestra, leaving March 5 on a three-week tour of the South, became the first symphony orchestra to go "on the road" under the sponsorship of American Telephone and Telegraph Co.

In the latest sponsorship of sym-

phony tours ever undertaken by a company, AT&T will underwrite the deficit from the disparity between touring expenses and performance revenues over the four years of the Philadelphia and six other touring orchestras—Boston, Chicago, Los Angeles, New York, Cleveland and Dallas.

# Kansas City Homage To Bernstein Music

CHICAGO—A festival of Leonard Bernstein's music will be staged by the Kansas City Philharmonic, May 4-8, to include two world premieres. All three of Bernstein's symphonies are scheduled to be heard. "Slated for introduction is a new chamber ensemble recording by conductor Maurice Peress of 'Songfest,' Bernstein's newest work. A new ballet by John Butler to Bernstein's 'Three Meditations Of The Mass' also will debut.

**B**ob Delany is the manager of Tower Records' bustling and bustling Sunset Blvd. store in Los Angeles. As such he meets constantly with representatives from record companies, the artists themselves and a flood of customers who often make the store their hanging out place. Billboard's Jim McCullough hung out himself with Delany to grasp the life of a store manager at one of America's top retail stores. This is his report.

It's already an institution in Los Angeles—its much a stop point now for tourists as it is a level for the record hunt.

Outside it strikes an imposing yellow figure on its West Hollywood Sunset Blvd. corner porch. Inside is a forest of re-und albums, some 175,000, many in a stacked up supermarket merchandising manner.

As one of the flagship stores in the Sacramento-based Tower Record chain (it fights for volume dominance with Tower San Francisco and Tower Campbell, Calif.) it attracts everyone from the casual record buyer to the most fanatic discophile who can clean its more than 30,000 titles.

On any given day an Elton John or a George Burns might come in to browse and buy. On Friday and Saturday nights it's adopted a Hollywood hangout ambience.

Its parking lot promotions are legendary, everything from tanks to elephants to Steve Martin look alikes. The producers of the movie "FBI" used it as a location. As one customer puts it: "This is 'the' record store in the United States."

With the chain for eight years, the transplanted Easterner has been managing Tower Sunset two years. Owner Russ Solomon has delegated a good deal of administrative and buying duties to his store manager, and that suits Delany perfectly.

"Even though we are part of a chain," he observes, "there's a good deal of autonomy here."

His style is loose and easygoing but firm when he has to be and he owns a good sense of humor.

Molown's product manager Mike Missle brings a string of visitors.

"What's happening at Molown these days?"

"It's a madhouse. Hank Wain is our new West Coast man. There are lots of changes going on. The label is spending lots of money."

After discussing new product, Missle tells Delany that he's invented a Kiss game.

"Go see Bogart," Delany quips. "He'll underwrite it for you."

"I'll need \$20,000."

"Hey, Missle, you really nailed the Grammys," Delany kicks him as he leaves. Suddenly, he remembers out loud, "Lapoli is supposed to bring Kim Carnes around today for a visit."

Assistant manager Stapleton comes in to talk and Delany regrets that he will be losing his assistant manager in several weeks, to manage a new store.

"We're opening a new outlet in El Toro," says Delany. "Some 7,800 square feet. It's getting to a point now with us."

"Maybe we can get you started handling accessories," he tells her.

Delany then takes a call from John Scharrer, general manager of the chain coming from Sacramento and the two discuss the El Toro store for a bit.

At 11 a.m. another job prospect, Lesley Williams, comes in, referred by someone at RCA, and Delany tells her the outlook isn't good at the moment.

"You have a better chance when it gets closer to summer," he tells her. "Come back then. That's when some of the people around here might get the itch to take off and go around the world."

When she leaves, he begins going through his "card file," a small round tin stuffed with cards, when Stapleton brings in a new employee prospect, Robert Slacum.

Slacum, young blond and skinny, had been working up until recently for the Peaches chain after having begun with them in the East and will soon begin at Tower. The manager begins a lengthy interview.

"Robert, are there any hours you can't work? I don't want to interfere with your education. Slacum is taking classes in the morning."

"What are the different shifts?"

"9 to 6, 12 to 9, 3 to 10 closing."

"I'd like the 3 to 10 closing."

"Another vampire, eh?"

"Slacum tells Delany that he spent a year at the Philadelphia Peaches store and four months after that in its local warehouse."

## A Day In The Life Of BOB DELANY

### Tower Records Sunset Store Manager Has Regular Contact With Labels, Artists



Billboard photos by Bonnie Lege

Delany takes a call in the store from Tower's Sacramento headquarters.

"But I didn't get that much warehouse experience," he tells Delany.

"Are you familiar with labeling and pricing?"

"Yes."

"What kind of music do you like?"

"Disco."

"Okay, did you work on that at Peaches?"

"Well, I didn't order any 12 inch product, but I know it pretty well."



Delany gets a report on singles movement from Susan Heffernon, the store's singles specialist.



The store manager gets an idea about new displays from Greg Neutra, Capitol merchandising and inventory rep.

There aren't 100 many customers inside its doors at 9:30 this particular sunny though windy Wednesday morning although some are milling about. Their numbers will swell as the hours wear on despite a day that turns black and rainy.

32 year old Bob Delany has just begun his day managing the store.

Pausing briefly at the front cash register area to scan mail and messages, the blond Delany carries his athletic frame the long expanse of the store to a small rectangular office in the back. It's here a good portion of his work day will be spent meeting with record company reps, vendors and prospective employees.

He will also sandwich in administrative work and field numerous phone calls. Interspersed will be periodic trips into the huge store area to check various store details.

Dolling his custom Tower sweatshirt jacket and sunglasses, the jeans clad manager settles in. Already in back are assistant manager Bob Stapleton and singles buyer Susan Heffernon whom he greets along with some of the other employees. Like Delany, the majority of the staff is young and the camaraderie is evident.

His work area is economically furnished with desk, small plaid couch and compact refrigerator. On the walls are autographed black and white photographs of various artists who have visited the store, such as Martin Mull, Al Jarecki, Ambrosia and Steve Martin.

Behind him are striking photographs of artists in concert taken by a friend—Edgar Winter, Rod Stewart, Leon Russell, James Joplin and the Rolling Stones. There are also color photographs of his wife Diane and son Daniel with whom he resides in suburban Arleta.

as we open new stores that this is becoming a small store Delany will spend a week in El Toro supervising the opening. Later on he will spend a week in San Diego for another opening.

Hey Bob," he asks Stapleton, "how many Bee Gees did we sell last week? Where are those sales charts?"

A lol... is the reply.

I guess Al Coury was sharpening his razor blade the night of the Grammys," jokes Delany, when the Bee Gees were not winning some of the awards RSO thought they were going to win.

As continues scanning the sales charts and notes the strong movement of the Bee Gees "Spirits Having Fun" LP, followed closely by Rod Stewart's "Blondes Have More Fun," Donna Summer's "Live It Up" and Gloria Gaynor's "Love Train."

Does Rod have the number one single? he asks Heffernon who has also come in and she tells him he does.

Soon after, Michael Gladstone comes in to discuss new B by B's. The huge hand painted signs of album covers that hang outside of Tower. Running his own firm called Over The Top Unlimited, Gladstone's firm does B by B's for various labels.

The two look at a sign. Bart in Delany's office which lets the manager know what's out there and which artists labels have reserved the upcoming weeks. Just recently the store had 4,000 B by B purchased during the night, Lenny & the Squareside. Last summer The Rolling Stones' "Miss You" sign was huge.

Meanwhile, Diane Gubb, who used to work for Tower in San Diego, drops by the Van off front of Delany's. The two discuss the possibility of a job. Stapleton's departure is causing a ripple throughout the store and Delany will be hunkering and shuttling in to see him shortly.

"Who did you actually work for at the Nehi operation?"

And the interview continues for another 15 minutes until you here for a few days before you actually start working at night. It's too crazy at night to start you. This is not the same type operation at Peaches but you will be dealing with the same type of volume situation.

After the interview, the lanky Delany breezes out into the store to chat with various label merchandising people who are checking their own product and displays.

He takes a walk over to one extreme wall where Heffernon is overseeing displays.

What's going on? I think of you," he inquires.

The Babys? They're on Chrysalis."



"How is 'Sultans of Swing' doing?"  
"It's jumped up to 30," she replies as Dire Straits can be heard on the in-store system.

The singles are in numerical sales order and he notes the top 10 as Rod Stewart, the Pointer Sisters, Olivia Newton John, Gloria Gaynor, the Village People, the Bee Gees, Chic, Nicolette Larsen, Barry Manilow and Eli Garrett.

Before leaving that area he picks up Lito Jones' "Song for Guy" and reads the sleeve copy.

Adjacent to the singles are picture disks and colored vinyl LPs.

"I think a lot of people got stuck with these things," he says surveying a healthy inventory. "It was a good idea but a bit overdone."

Near the front of the store now he holds a call from CBS telling him that Mongo Santamaria will be by later to visit. The Latin artist has a new LP out on the Columbia/Tappan Zee label called "Red Hot."

After the call he races back to the rear of the store and is relieved to find some copies of the LP in stock.

"It would be nice if we had some here for Mongo's visit," he says, smiling.

Near noon and back in his office, Bob Kirkstein, Western regional sales manager for Fantasy/Prestige-Milestone, arrives with new disco product, one of which is a 12 inch single of Bill Summers' "Straight To The Bank."

"He's a percussionist," the raincoated Kirkstein tells Delany.

A phone call comes in from Kenny Hamlin, Polygram brand manager.

Below: The lanky manager eyes the sleeve of Elton John's "Song For Guy" in the store's massive singles section.



Things get hectic, center, as Delany fields two phone calls at one time; above: Russ Solomon, left, Tower president, in Los Angeles on business, chats with his staff.

"Yeah, the Bee Gees are No. 1," Delany tells him. "I tell last week but it's moving strongly this week. I'm sure Al felt better when they picked up best album at the end of the Grammys."

"Hey," he continues with his friend, "the 'Dodger' season is right around the corner. I was up in San Francisco last weekend and met Willie McCovey. We're going to be Dodger sponsors this year. Yeah, maybe we'll put up a 3D of Tommy Lasorda with his gut hanging over and have a Tommy Lasorda hit of the week."

Delany explains to Hamlin that Tower, along with several other labels, is joining forces to play the chain and their product during Dodger games in the summer.

"We're also planning a Tower night at the Stadium. Maybe we can have the Eagles or Alice Cooper and some other artists play a softball game before a regular game."

Just after noon Don Newkirk, Capitol sales manager who handles the Tower account, and John Hey, EMI America promotion man, come in.

Kim Carnes has the flu and is unable to come but has written a personal note to Delany as well as an autographed picture.

Both Newkirk and Hey are loaded with promotional copies of Carnes' new "St. Vincent's Court" on the EMI America label as well as a case of red wine which they begin distributing generously.

Meanwhile, Russ Solomon who is in town, calls Delany for further discussion about the El Tono store.

"I took Stapleton down there," he says into the receiver. "There's still a lot of work that has to be done. Talk about on summer city. I didn't see a record store in the area but there must be one in that nearby mall. I dropped into a Leo's Stereo to see how business has been for his equipment."

"I think I may have met Kim Carnes before," Delany remembers to Newkirk after his phone call and begins thumbing the Capitol catalog. Newkirk, in fact, will spend the rest of the day at Tower.

Newkirk invites Delany and Hey to lunch and the bearded Capitol rep makes, via telephone, a reservation at the Cock & Bull, and English styled eating and watering hole several blocks West that's favored by record industry and intertinent meat people.

Before they go, however, Mary Wells, KHI, as a personality, drops by to pick up a promo tape that was emanating from the chain's Sacramento advertising agency.

Unfortunately the tape is still downtown at the Greyhound bus station and Wells takes off in a flurry after it.

Unexpectedly, Rick Salvino and Keith Richards of R. J. Ac-



Delany is all smiles as Mongo Santamaria signs a copy of his latest "Red Hot" album for the manager.



Ron Sims, CBS sales rep, left, and Delany go over new and catalog product.



Kevin LaFey, WEA field merchandiser, left, greets Delany upon his return from lunch.

cessories come in the office carrying their product framed, silhouetted graphics of recording artists.

Delany is polite and tells them, "I'm actually trying to get out of that stuff, even though I think they are nice and you see some similar product here in the store now. I'm phasing out. People just don't come in here and buy too much of that kind of thing. I don't have the room. We could probably sell it but I just don't have the space, time and energy to do the kind of job that has to be done with it."

He suggests they get in touch with Dick Harris who oversees the poster and book division of Tower.

Just as they leave, Rick Biare, San Diego Tower manager calls and asks Delany, per Russ Solomon's wishes, to spend the next day with a visiting Japanese businessman interested in the record business and an interpreter.

Biare is showing him the San Diego operation while Delany will show him Los Angeles and the various other Tower stores.

"I'll have to sharpen up my Berlitz. I'll show him a swinging American time," he kids in his best Steve Martin voice.

Finally, he is able to head out for lunch with Newkirk and Hey and for the new hour or so over tiled of sole, cheese crepes, ribs, prime rib, rice and imported beer, the conversation rages from the record business to a myriad of topics.

By the time the three get back it's raining violently, the store is packed with customers and Elms Couello's "Armed Forces" is blaring at the stereo.

Meeting a few more record reps, such as Kevin LaFey, WEA field merchandiser, Delany makes his way back to his office, where Ron Sims, a CBS sales rep, is already sitting at his desk.

The two go over catalog and new product intermittently for the next hour or so.

"I need an older order or singles," he tells Sims.

At 3:15 Eileen Pinkus, a candidate for a parttime bookkeepers job, comes in and after a lengthy interview he hears her.

He takes up with Sims again asking, "What's new?"

"There's a new Santana, a solo."

"Is 'Stern' on that?"

"No, that was the last one."

"What else is happening?"

"Judas Priest, the Fabulous Poodles. There's going to be a big push on the Poodles. That LP is doing very well."

The phone rings. "Hello Tower Records. May I help you?"

After listening he says, "David Allen and the Arrows? That's not available anymore. I haven't seen that in eight years."

Delany doesn't mind answering consumer inquiries. He's built up quite a catalog knowledge over the years.

At this point, Frank Diets, CBS Records merchandiser, stops by with a poster for Delany's office, one highlighting the Clash, Fabulous Poodles, Steve Forbert and the Boom town Rats.



Delany listens to Keith Richards, middle, and Rick Salvino, right, of R. J. Accessories as they pitch their product.



John Hey, left, EMI America promotion man, and Don Newkirk, right, Capitol salesman, sandwich Delany as they pitch a case of wine along with promotional copies of Kim Carnes' new "St. Vincent's Court" LP.

"Who is this," he asks Sims, "Raphael Ravenscroft?"

"He's the saxophone player on Gerry Rafferty's 'Baker Street.' He's got a solo LP with Rafferty's backup band."

Just after four, independent promotion man Bill Mann brings Mongo Santamaria into the office and the next hour or so is spent chatting with the artist.

"It's great to see you Mongo. I've been selling your records for years," he tells the diminutive Latin enthusiastically.

Delany takes him out into the store and grabs a "Red Hot" LP for him to autograph. Tower is the last stop on a day long promotional tour for Santamaria who is on his way to a 5 p.m. home cooked dinner.

"The food is so bad on the road," smiles the artist. "That you have to get good meals where you can."

Just when Delany, Mann and Santamaria return to the office, Russ Solomon and Tony Valerio, vice president of administration, drop by. In town on business, they were unsure if they would be dropping by Tower Sunset that afternoon.

The thick suds-burned Solomon is also thrilled meeting Santamaria as well, and Valerio, a veteran record man, tells the artist, "Do you remember me from Fantasy?"

Santamaria suddenly smiles with recognition and the two discuss old times.

Everyone departs almost simultaneously as 5 p.m. draws near. Outside, the parking lot is bumper to bumper and customers are all over the store as the cash register up front is working at a furious pace.

Delany surveys the scene, is satisfied that Tower Sunset is surviving another day, and returns to his office to round out his day with paperwork.

Graphic layout: Bernie Rollins

# Soul Sauce

## Move Afoot To Separate Disco Music

By JAY WILLIAMS

LOS ANGELES could it possibly be true that there are record companies (two in particular) planning a division of "segregation" of musical "black and white"?

Disco has been one of the few musical forms there appeared to be no racial barriers. The disco DJs admittedly couldn't care less about the race of the artist. They only want music that appeals to their high-steppers.

Now, reportedly, there are labels considering a black disco division and a white counterpart: r&b and pop disco.

Unfortunately, while a few music industry reps along with some disco pop spokespersons were willing to talk about the alleged situation, all but the exception of TK's Dave Clark, prefer to remain nameless.

A disco pop head claims, "If this type of situation is allowed to come to fruition, it will create another crossover problem that previously did not exist."

He doesn't want several times that some companies are contemplating splitting their disco division into r&b and pop.

"This move will take us back to that radio nonsense where unless the artist goes to the top of the r&b chart, for the most part, it will not be played on Top 40 radio. And brand name acts might just as well give it up."

Then you have labels like Peaches & Herb, Edwin Starr or Gene Chandler all of whom were major r&b acts at one time but re-emerged through disco. Safely Dash, formerly of LaBelle is soaring through disco.

"Since historically labels put more money into their pop rather than r&b acts, it's not that the artists who were forerunners in the disco area will become secondary."

"This also will hurt the disco DJs because record companies will be dictating who plays what. Does this mean that black-oriented discs will get r&b records and the major white-oriented discs like New York's Studio 54 will get the pop-disco division?"

A general manager of a West Coast disco pool says he does not care if labels divide their disco division.

(Continued on page 64)

# Billboard Hot Soul Singles

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THE WEEK	LAST WEEK	WEEKS ON CHART	TITLE, ARTIST (Artist Name, Label, (Album, (Chart, (
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APRIL 7, 1979, BILLBOARD

## KING OF SOUL

Cut Out Specials  
\$1.00

Parliament Live/P. Funk Earth  
Your 2 LP Set  
Best of Deltonia  
Gloria Gaynor/Never Say  
Goodbye  
Marvin Gaye/I Want You

\$1.25

Aretha Franklin "Sparkle"  
The Trammps "Hi"  
Gladys Knight "Imagination"  
Newkids

Write for Free Catalogue  
R.B. Records, Inc.  
380 Skidmore Road  
Dear Park, N.Y. 11729  
(516) 867-0500

**PATTI LABELLE just heard  
the news about her album.**



**It looks "ALRIGHT!!!"**

**AIRPLAY** Over a hundred stations and heavy rotation in major markets on the single, "It's Alright with Me." Plus, massive album airplay on at least three future hits—"Music Is My Way of Life" (a disco smash), "Love and Learn" (a classic PATTI ballad) and "What'cha Doing to Me" (pure funk fury).

**DISCOS** They're spinning cuts from the whole album, with special emphasis on "Music Is My Way of Life." The extended version is on the album and has already been serviced to discos as a 12" disc. Soon it will be available commercially. Why? Because everyone wants to dance with PATTI!

**SALES** Her fastest start yet—after just four weeks, sales already beyond her most recent album, "Tasty," *RI* 35,335.

**TOUR** Watch out! She'll be raising a ruckus from May to October.

**PATTI LABELLE'S "It's Alright with Me"**

Produced by Skip Scarborough on Epic Records and Tapes.



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# WMOT Expands Music Focus

LOS ANGELES The month of April has been dubbed "WMOT Month" by the label and its distributor, Fantasy Records, according to Alan Rubens, president of WMOT.

The company is in the midst of building a new image oriented with a fresh thrust, which will be unveiled during the month says Alan Lott vice president, marketing and promotion at the company.

What is expanding its reach to include other forms of music, including disco. During the month, five LPs will be released, two of which are disco WMOT's LPs will also reflect its new image and thrust.

LPs being Larry's by Sweet Thunder, Fat Larry's Band, Damon Harris, David Simmons and Philly Cream.

As part of the WMOT Month campaign, approximately 50,000 posters featuring the five LP covers and the company's slogan "WMOT Month" will go to retailers, says Rubens.

"There will be about 15,000 T-shirts with 'WMOT Month' going to the stations, disco product retail outlets plus multi-product ads in the trades," injects Lott.

Says Rubens: "We'll be visiting cities, talking to our distributors and visiting radio stations. Our acts, in support of the campaign, also will be going to retail record shops and stations across country."

"The radio ads are combining the five LPs in each spot."

As an example of the change of work on LP jackets, Rubens says, "Sweet Thunder's last LP jacket (self-titled) was purple with lightning running through it. It was vivid and wild."

"On its new LP 'Horizons' we're using soft colors. Our LP jackets have gone from hard, stark to soft. Initially, we felt we wanted to go with anything that would draw attention to the jacket. Now, we're dealing with soothing and pretty colors."

"Damon's LP jacket is high fashion, it looks like the cover of a fashion magazine. His picture and the titles are both on the front, with the titles listed in the same manner that

stories would appear on the cover of a magazine. You didn't know it was a magazine."

According to Lott, the company is placing heavy concentration on disco, in addition to April's disco releases by Philly Cream and Sweet Thunder WMOT has scheduled for May a 12-inch 33 1/3 rpm disc single by D'Angelo's and self-titled 1 P's Slick.

Most of the acts are produced in-house by members of the bands and the executive staff.

Producing acts at WMOT are Len Barry, director of A&R, Norman "Butch" Ingram, who also carries the title director of act, Larry James of Fat Larry's Band and Sweet Thunder Steve Bernstein, who

formed the company in 1973 with Rubens as vice president, business administration.

"Blue Magic," according to Rubens, is about to return to WMOT. The firm was formed with Blue Magic, and the group became the company's biggest selling act. At that time WMOT was with Atlantic Records. When the company split, Blue Magic remained with Atlantic. The group went through personnel changes "but," says Rubens, "We're trying to put the original group back together."

In another act WMOT also has under its umbrella a personal management wing headed by Robert Changor. The firm is directing the careers of Fat Larry's Band, Sweet Thunder and Philly Cream.

## Warner Communications Gifts Fest S

NEW YORK Warner Communications Inc. made the first corporate contribution to the New York Shakespeare Festival's New Jazz At The Public Theater program.

The size of the contribution is not being enabled by other parts, but a spokesman for the Public Theater says it will "be used to underwrite the operating cost of the 40-week program."

New Jazz At The Public, has been running since March 1978, providing opportunities for artists such as Anthony Braxton, Cecil Taylor, David

Sid Murray, Betty Carter, Arthur Blythe, Oregon and the Art Ensemble of Chicago.

Grants from WCL, the National Endowment For The Arts, and the New York State Council On The Arts will enable the program to run on a year-round basis. It is billed as a concert and workshop series, and is open to performers and composers' groups.

Andrew Pesser has been coordinating the jazz series. He can be reached at the Public Theater, 425 Lafayette St., New York.

## '1000 Years' Revue Boos In New York

NEW YORK A musical revue called "1000 Years Of Jazz" opened Thursday (29) at the Enimemdu Theatre here, bringing together the Legends of Jazz and the Original Horns, plus singer Denise Delapenha.

Producer Mel Howard is responsible for the package, which links jazz, swing, solo and tap dancing and reviewing. Tule is directed from the aggregate acts of the performers.

The Legends of Jazz are comprised of veteran New Orleans musicians such as 77-year-old Andrew

Blakely on trumpet. The group was founded in 1973 by British drummer Barry Martin and has been successfully touring since.

The Original Horns features the same tap dancing team, which played the original Cotton Club in Harlem during the 1930s, and has been reunited by dancer and boxer Lon Chaney, no relation to the actor.

Last year's troupe led by singer Denise Delapenha, who handles various periods of jazz in her repertoire.

"1000 Years Of Jazz" is set for a 10-day run. Tickets run \$6, \$7 and \$8.

## Soul Sauce

"I have recently been having conversations with people about this and we all feel that at a time when we're trying so hard to escape our barriers we may be slapped with a new one."

"While this move will affect the entire industry, not just disco, I believe the black artists will get the shortest end of the stick. And it's the artists who keep us all eating although some executives seem to forget that."

"The whole damn thing sucks."

The Black Music Avon has scheduled a meeting in Philadelphia Monday (2) to discuss the problem of disco encroaching on black music, including funk, soul, rock and pop.

Set to attend the meeting scheduled for the Second Story Disco are Patti LaBelle, Sticky Fingers, Black Music Avon's president, Kenny (Coke) C. Brown, Jr., Chairman, L. Ron Hubbard, President of Prelude Records, Ray Cavanaugh, Warner Bros. Records, representatives from the Philadelphia Soul Warehouse of Record Producers, Sound Effects manager, Joe "Butterball" Tamburro of WDAS-AM 1 M Phil

adelphia, Larry LeVan of New York's Paradise Garage and other industry reps.

Dee Dee Bridgewater's Fickler's Avenue 12-inch 33 1/3 disc titled "Bad For Me" premiered recently at N.Y.'s Paradise Garage disco. The record was so successful the label is planning to work the disk ahead of its scheduled Dec. 11 release on a jazz background, plans to appear live at the Paradise Garage in the near future. Her LP of the same name is set for release this month.

Remember, we're in communications, so let's communicate.

## Label Enters Disco

NEW YORK Andholofity Enterprises is entering the disco field with the LP "Mystic Fire Energy" by Mantros, which it will promote via a cross-country tour.

The label has also signed a distribution agreement with producer John B. Brown for his new LP "To Kim" to be released in April on the Chazzarotto label.

This Week	Last Week	Weeks on Chart	Artist, Label & Number	This Week	Last Week	Weeks on Chart	Artist, Label & Number
1	6	7	WE ARE FAMILY Carpenter, Capitol, CSD 5278	39	40	8	CARMEL Capitol, MCA M 1175
2	1	9	FUNK Various Artists, Sals 51 (RCA)	49	6	1	TAKE ME HOME Capitol, MCA M 1175
3	4	20	2 H Phish & The Mellow, Polygram, PPS 1177	41	32	5	YOU FOOLED ME Sire, Sire, Sire 1177
4	2	27	3 LUVIN' INSIDE YOUR LOVE George Benson, RCA, RCA 371	42	26	18	THE BEST OF EARTH, WIND & FIRE, Vol. 1 Earth, Wind & Fire, Columbia, SC 3587
5	2	9	AUSTIN: OUT OF 1 SEVEN Rick James, GRT, GRT 1180	53	4	1	LET THE MUSIC PLAY Arista, Arista, Arista 1180
6	3	18	GESTHY Various Artists, RCA, RCA 3552 (RCA)	44	42	13	THE ADVENTURES OF CAPTAIN JACK Capitol, MCA M 1175
7	5	9	CHUCK BERRY & THE SOUL SEARCHERS Soul Searchers, Sals 51 (RCA)	45	36	22	CHERRY LYN Cherry Lyn, Columbia, SC 3587
8	15	8	CEST CH Various Artists, Sals 51 (RCA)	50	44	13	OUTLINE Capitol, MCA M 1175
9	13	5	ANDERSON WOOD Various Artists, Sals 51 (RCA)	51	44	13	ALTON McCLAIN & BESTY Various Artists, Sals 51 (RCA)
10	12	13	HERE, MY DEAR Various Artists, Sals 51 (RCA)	52	44	13	INTIMATELY Various Artists, Sals 51 (RCA)
11	10	10	LOVE TRACKS Various Artists, Sals 51 (RCA)	53	44	13	I'VE ALWAYS WANTED TO SING Various Artists, Sals 51 (RCA)
12	7	7	SPIRITS HAVING FUN Various Artists, Sals 51 (RCA)	54	44	13	DANCE LOUD DANCE Various Artists, Sals 51 (RCA)
13	8	6	PROMISE OF LOVE Various Artists, Sals 51 (RCA)	55	44	13	COME GET IT Various Artists, Sals 51 (RCA)
14	11	16	CROSSROADS Various Artists, Sals 51 (RCA)	56	44	13	SHOWER UP Various Artists, Sals 51 (RCA)
15	16	18	SOFT OF LOVE Various Artists, Sals 51 (RCA)	57	44	13	LET ME BE YOUR WOMAN Various Artists, Sals 51 (RCA)
16	17	14	BELL & JAMES Various Artists, Sals 51 (RCA)	58	44	13	SHOWER UP Various Artists, Sals 51 (RCA)
17	14	14	SOMEONE IN MY LIFETIME Various Artists, Sals 51 (RCA)	59	44	13	LOVE TALK Various Artists, Sals 51 (RCA)
18	15	17	MOTIN BOOTH AFFAIR Various Artists, Sals 51 (RCA)	60	44	13	PATIENCE Various Artists, Sals 51 (RCA)
19	13	15	CRUISE Various Artists, Sals 51 (RCA)	61	44	13	WHILE LITLES BIG CITY Various Artists, Sals 51 (RCA)
20	24	24	NUBLY CALDWELL Various Artists, Sals 51 (RCA)	62	44	13	LIGHT OF LIFE Various Artists, Sals 51 (RCA)
21	25	25	ANGEL Various Artists, Sals 51 (RCA)	63	44	13	BOAT LOVE Various Artists, Sals 51 (RCA)
22	26	26	FOLLOW THE RAINBOW Various Artists, Sals 51 (RCA)	64	44	13	GET DOWN Various Artists, Sals 51 (RCA)
23	27	27	AWAKENING Various Artists, Sals 51 (RCA)	65	44	13	WILLY WAY Various Artists, Sals 51 (RCA)
24	28	28	JOURNEY TO THE LAND OF ENCHANTMENT Various Artists, Sals 51 (RCA)	66	44	13	IT'S STILL GOOD FOR ME Various Artists, Sals 51 (RCA)
25	29	29	FEET DON'T FAIL ME NOW Various Artists, Sals 51 (RCA)	67	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
26	30	30	THE MAN Various Artists, Sals 51 (RCA)	68	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
27	31	31	LET ME BE YOUR WOMAN Various Artists, Sals 51 (RCA)	69	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
28	32	32	SHOWER UP Various Artists, Sals 51 (RCA)	70	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
29	33	33	LOVE TALK Various Artists, Sals 51 (RCA)	71	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
30	34	34	PATIENCE Various Artists, Sals 51 (RCA)	72	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
31	35	35	WHILE LITLES BIG CITY Various Artists, Sals 51 (RCA)	73	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
32	36	36	LIGHT OF LIFE Various Artists, Sals 51 (RCA)	74	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
33	37	37	BOAT LOVE Various Artists, Sals 51 (RCA)	75	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
34	38	38	GET DOWN Various Artists, Sals 51 (RCA)	76	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
35	39	39	WILLY WAY Various Artists, Sals 51 (RCA)	77	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
36	40	40	IT'S STILL GOOD FOR ME Various Artists, Sals 51 (RCA)	78	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
37	41	41	SHOOTIN' HILL Various Artists, Sals 51 (RCA)	79	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
38	42	42	SHOOTIN' HILL Various Artists, Sals 51 (RCA)	80	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
39	43	43	SHOOTIN' HILL Various Artists, Sals 51 (RCA)	81	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
40	44	44	SHOOTIN' HILL Various Artists, Sals 51 (RCA)	82	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
41	45	45	SHOOTIN' HILL Various Artists, Sals 51 (RCA)	83	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
42	46	46	SHOOTIN' HILL Various Artists, Sals 51 (RCA)	84	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
43	47	47	SHOOTIN' HILL Various Artists, Sals 51 (RCA)	85	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
44	48	48	SHOOTIN' HILL Various Artists, Sals 51 (RCA)	86	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
45	49	49	SHOOTIN' HILL Various Artists, Sals 51 (RCA)	87	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
46	50	50	SHOOTIN' HILL Various Artists, Sals 51 (RCA)	88	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
47	51	51	SHOOTIN' HILL Various Artists, Sals 51 (RCA)	89	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
48	52	52	SHOOTIN' HILL Various Artists, Sals 51 (RCA)	90	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
49	53	53	SHOOTIN' HILL Various Artists, Sals 51 (RCA)	91	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
50	54	54	SHOOTIN' HILL Various Artists, Sals 51 (RCA)	92	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
51	55	55	SHOOTIN' HILL Various Artists, Sals 51 (RCA)	93	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
52	56	56	SHOOTIN' HILL Various Artists, Sals 51 (RCA)	94	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
53	57	57	SHOOTIN' HILL Various Artists, Sals 51 (RCA)	95	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
54	58	58	SHOOTIN' HILL Various Artists, Sals 51 (RCA)	96	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
55	59	59	SHOOTIN' HILL Various Artists, Sals 51 (RCA)	97	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
56	60	60	SHOOTIN' HILL Various Artists, Sals 51 (RCA)	98	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
57	61	61	SHOOTIN' HILL Various Artists, Sals 51 (RCA)	99	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)
58	62	62	SHOOTIN' HILL Various Artists, Sals 51 (RCA)	100	44	13	SHOOTIN' HILL Various Artists, Sals 51 (RCA)

Continued from page 62

partments. "Our concern is that we get all the product."

A former label executive who recently formed his own independent record promotion firm says, "I have heard that this was happening and I was afraid of it."

"Last year there was a lot of talk about having r&b and pop discs distributed by the same company that the company that since disco was becoming such a major force this was more sophisticated way of handling it. I'm sure hard and pop discs will be white disco, just r&b and pop discs."

"Hell, translated that means to me that we have to deal in priorities and that means the major pop/rock artists, recording disco-oriented tunes will get the push. Never mind that artist who has been selling big through disco."

"Yes I've heard that some labels are planning r&b and pop discs by 'vets,' charges Dave Clark. "This is the most ridiculous thing to happen since their attitude of some labels excludes" says Black, "some only sing r&b or black, promoting them could only work black records."



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Cash Award: Singer Johnny Cash, right, accepts his man of the year award from Youth for Christ president Jay Kessler in Miami Beach.

## Youth For Christ Salutes Cash

NASHVILLE—Youth for Christ, an international religious organization, has awarded Columbia artist Johnny Cash in man of the year honors in recognition of Cash's work with youth and drug addiction.

The singer accepted the award at a presentation held in Miami during

Youth for Christ's annual convention.

Sending congratulatory messages to Cash were President Jimmy Carter, Sen. Howard Baker of Tenn., Sen. Jim Sasser of Tenn. and Gov. Lamar Alexander.

## Music Publishers Covering 9 Cities

LOS ANGELES—A special series of three-day programs called "Music Encounter" is scheduled to appear in nine different cities in 1979.

The program is a non-profit joint venture composed of 11 major Christian music publishers who have banded together for the first time to present their product under the auspices of well-known music leaders.

Included in the roster of publishing companies sponsoring this event are Lexicon Music, the Benson Co., Good Life Productions, Hope Publishing Co., Lillenas Music, Loraz Industries, Manna Music, Sparrow, Tempo, Triune Music and Word Music.

Ray DeVries, director of special services for Lexicon Music, in Woodland Hills, Calif., developed the concept for the program and serves as executive director on the project.

Cities to be covered on the tour include Houston, Seattle, May 3-5; Atlanta, May 17-19; Norfolk, June 26-28; Akron, Sept. 13-15; Phoenix, Sept. 20-22; Philadelphia, Oct. 4-6; Chicago, Oct. 11-13; and Tulsa, Oct. 18-20.

## 'Black' & 'Artists' Shows Doubling Their Strengths

NASHVILLE—Following a trial arrangement, the nationally syndicated "Larry Black Show" and "Artists Alive" radio programs have agreed to combine programming strengths for stations carrying the "Larry Black Show."

The action effectively triples the number of stations airing "Artists Alive" and provides an added diversity for Black show listeners, while maintaining the identity of "Artists Alive" as a program.

"Artists Alive," developed by Eric Schabacker, owner of the Bee Jay Recording Studio in Orlando, Fla.,

Encompassed in the \$50 registration fee are 11 recording sessions, 20 workshops, seminars, concerts, meals and an individual delegates' packet with additional tips and materials.

Every registrant will receive \$200 worth of free music samples. DeVries adds, to help them in their profession.

Guest lecturers in the Christian music seminar include Ralph Carmichael, Bob Benson, Larry Dalton, Ois Skilling, Kurt Kuster, Dan Burgess, Jesse Peterson, Billy Ray Hearn, John W. Peterson, Johnny Mann, Thurlow Spurr, Grady Nutt, Jamie Owens-Collins and Andrew Culverwell.

"Music Encounter" developed from a program titled "MUSIC: California," which is to be presented April 19-21 at the L.A. Hyatt Regency Hotel.

For more information on the seminar's part, call (800) 228-5000, ext. 10, in California (213) 703-6023. Information may also be obtained by writing Box 3100, Woodland Hills, Calif. 91365.

## Seminar At Old Dominion June 24-29

VIRGINIA BEACH, Va.—Old Dominion Univ. in Norfolk will be the site for a Christian music seminar to be sponsored June 24-29 by CBN Univ.

The purpose of the seminar is to supplement the training requirements of music students and ministers of music.

The six-day workshop will offer classes on numerous topics related to the field of Christian music, with special emphasis on radio and television. Featured at the seminar will be visits to the CBN studios, a chance to view a taping of the televised "700 Club," and nightly concerts by well-known music personalities and recording artists.

Registrants of the seminar will be taken to the new CBN building complex, including the first edifice of the CBN Univ. whose graduate school of music is scheduled to open in the fall of 1980.

A bonus feature of the workshop will be a session titled "Music Encounter." Representatives from 11 major Christian publishing companies will present previews of their new musical catalogs.

The music seminar is under the direction of Dr. Jesse Peterson, with William H. Rayborn co-ordinating the event.

For further information, write CBN Univ. Seminar, 1900 W. 47th Pl., Suite 406, Mission, Kan. 66205.



TV SHOT—Calvary recording artists, the Hinson Family, are introduced by Porter Wagoner during a recent guest appearance on the nationally syndicated "Porter Wagoner Show."

## Gospel Scene

By KIP KIRBY  
Tremaine Hawkins writing up her first album for Light Records, which has also rechecked the release date on the Redd Foxx album "Stand Up," for June. The Sweet Comfort Band's album cover on "Beaten" the Ice" was reproduced in a short form by Dotsy Gay of Joy Productions, who reports that the difficult print required making color separations and screens twice to achieve an exact replica on cloth.

Earl Flura, New Life Records artist and executive director of the Continental Singers, guested on the "700 Club" recently with the show slated for April singing Flura is also president of the Christian artists music seminar held yearly in Estes Park, Colo.

Lamb will be extending its April West Coast tour to encompass 14 concerts in five states, including California, Washington, Nevada, Arizona and New Mexico. Lamb will be using a new custom built in a system designed by Richard Feld of Dominion 5, who has constructed sound systems for Roberta Flack and the O'Jays Brothers, among others. During the tour, Lamb will perform a number of songs from its forthcoming new album. Recorded by released last year, "Tami Chae's Light LP," it's expected to be released this month.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE, Artist, Label & Number
1	1	13	WALTER HAWKINS & THE LOVE CENTER CHOR (Love Live Light 1-577)
2	11	18	GOSPEL KEYNOTES (Light Tine Numbers 770)
3	2	18	JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOR (Don't Ever Forget Me! Same 136, 714)
4	9	13	JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOR (Lovingly Tell Me Tonight Same 1829)
5	4	40	JAMES CLEVELAND & CHARLES FOLD SINGERS (Home 2 To Thank You Again For Tomorrow Same 136, 712)
6	8	22	SHIRLEY CAESAR (Love Me Just Like You 1-581)
7	7	150	WALTER HAWKINS & THE LOVE CENTER CHOR (Love Live Light 1-577) (Sals United 462)
8	6	31	MYRNA SUMMERS (I'm Keeping My Love For You 1843)
9	3	31	ANDREW CROUCH (Love In London, Love In LA 1-517)
10	5	91	SHIRLEY CAESAR (Love Live Light 1-581)
11	18	9	THE JACKSON SOUTHERN AINES (Major 4357)
12	15	185	JAMES CLEVELAND & CHARLES FOLD SINGERS (Home 2 To Thank You Again For Tomorrow Same 136, 712)
13	14	73	ARETHA FRANKLIN WITH JAMES CLEVELAND (Amazing Grace Atlantic 7-508)
14	10	18	REV. MACCO WOODS (Sweet In Me, Same 14-01)
15	16	48	DONALD WILKS CHORALEERS (Love Me Justified By Our Same 1219)
16	17	73	JAMES CLEVELAND (Love Me Justified By Our Same 1219)
17	13	99	WALTER HAWKINS (Love Me Justified By Our Same 1219)
18	21	44	HEZ ANDREWS (Love Me Justified By Our Same 1219)
19	20	69	GOSPEL KEYNOTES (Love Me Justified By Our Same 1219)
20	NEW ENTRY		FOUNTAIN OF LIFE JOY CHOR (Love Me Justified By Our Same 1219)
21	NEW ENTRY		BETHEL PENTECOSTAL CHOR OF GRAND RAPIDS (Love Me Justified By Our Same 1219)
22	19	22	ANDREW CROUCH (Love Me Justified By Our Same 1219)
23	12	9	VERY BEST OF THE MIGHTY CLOUDS OF JOY (The Mighty Clouds Of Joy 48, 48, 48)
24	NEW ENTRY		WILLIE BANKS & THE MESSENGERS (The Mighty Clouds Of Joy 48, 48, 48)
25	25	127	GOSPEL KEYNOTES (Love Me Justified By Our Same 1219)
26	27	73	JAMES CLEVELAND & SINGERS (The Mighty Clouds Of Joy 48, 48, 48)
27	26	40	GOSPEL KEYNOTES (Love Me Justified By Our Same 1219)
28	NEW ENTRY		DOROTHY LOU COATES (A Love Song For You Same 1530)
29	29	22	JAMES CLEVELAND & ALBERTA WALKER (Love Me Justified By Our Same 1219)
30	NEW ENTRY		DANNIELLE (Love Me Justified By Our Same 1219)
31	24	6	JAMES CLEVELAND, MARVA HINES & CO. (Love Me Justified By Our Same 1219)
32	28	9	A MEMORIAL (Love Me Justified By Our Same 1219)
33	30	60	REVEREND MACCO WOODS (Love Me Justified By Our Same 1219)
34	31	123	JOHN HAWKINS & THE EDWIN HAWKINS SINGERS (Love Me Justified By Our Same 1219)
35	22	64	SAM J. BOWELL (Love Me Justified By Our Same 1219)

# 'Future Is Now' At ITA Seminar For A/V Technology

• Continued from page 1

videodisk/digital audio disk progress are some of the highlights. Others include: Focus on home and audio-video piracy by a copyright panel; a look at the early steps in digital recording by Sony; and metal-particle tape by 3M.

Additional looks at high-speed audiotape duplicating equipment and bulk formulas for better quality, results of an in-home and in-store Bell & Howell survey of consumer and dealer attitudes on the home VTR, and reports on video progress in Europe and Japan also are on the program.

The promise of home video for the record industry will be covered by Dave Grossman of the National Assn. of Recording Merchandisers updating an earlier study of the first marketing of prerecorded movies and other tapes by major disk/tape retailers presented by Joe Cohen at the ITA home video seminar in New York last fall.

An SRO attendance of more than 450 executives on both the supplier and user ends of the audio and video industry is faced with a series of concurrent sessions and workshops in home video, audio, corporate video and supplier topics, with general sessions on the key copyright question.

Among scheduled highlights announced by ITA executive director Larry Finley as the seminar got underway:

• Magnavox's experience with the first three months of videodisk marketing will be covered by Ken Ingram, detailing the results in At-

lanta since the Dec. 15 launch. Nearly 400 units had been delivered as of last week out of about 1,500 orders by Allen & Bean, Rich's and McDonald Magnavox at \$695 list, with wholesale price ranging from \$485 to \$525.

About 10,000 disks have been sold of some 133 titles delivered today of the 202 in the MCA/DiscoVision catalog. The balance is promoted by the end of April.

(The Seattle-Tacoma mart is to open late this month, with perhaps one more area in 1979, then national distribution in 1980, MCA's Norman Glenn told NARM last week.)

• Matsushita's Tadashi Nagaoaka is to update progress on the firm's Videovision and compatible digital audiotape system first previewed at the June 1978 Summer CES. The question of its relative compatibility with the announced RCA system is sure to be covered. Sony's Roger Pryor is to highlight the understanding of digital audio, and is expected to recap the company's digital audio player compatibility with the video system as well. And Carlos Kennedy of Ampex is to capsize digital audio-video tape and disk potential. JVC had to postpone its planned April 15 U.S. preview in New York of its VHD/AHD/videodisk/digital audiotape system, unveiled last year in Japan, but Dick O'Brien promises the demo later this spring.

• The U.S. Copyright Tribunal's decision to survey the attitudes of consumers on home taping (Billboard, March 31, 1979) with a view (Continued on page 99)



L.A. EXPO—Producer Terry Rogers and Wil Schwartz, president of the Federated Group, at left, glow over success of the recent L.A. Hi-Fi Stereo Music Show that drew 28,000 to the Sheraton Universal. One highlight was the home disco setup, above, being filmed by CBS-TV as put together by Sound Unlimited and Pas-Port Fibre Optics, who produced the audio and lighting, respectively.

## Swire Into Canada: Pro & Consumer

By ELIJOT TIEGEL

LOS ANGELES—Swire Inter-Magnetics, which recently established a base of operations in the consumer and industrial tape market in the U.S. now is expanding its operation to Canada.

The company is increasing consumer and industrial tape product lines in Canada in an effort to gain a significant portion of that country's more than 30 million unit cassette market.

Product for the Canadian market will be exported from Inter-Magnetics' overseas factories in Asia to a warehouse in Toronto and distributed by a network of representatives in the consumer, educational and industrial areas, says Brian Lundstram, international vice president.

"We view the Canadian market as expanding—growth rate of about 12% to 15% per year—and extremely quality aware," Lundstram says. "The market is equally divided between the high-end and promotional product, but growing faster in the middle to high-end ranges."

Swire Inter-Magnetics is offering its Laser and XL lines in cassette and 8-track cartridges in the consumer

(Continued on page 99)

## RKO Broadcast Tape To Launch New Line

By STEPHEN TRAIMAN

NEW YORK—RKO National Tape Service, a major custom duplicator for the broadcast industry, enters the consumer blank tape market soon with an RKO Broadcast I premium audio cassette, first product from a new RKO Tapes division.

Headed by Hugh Wallace, vice president and general manager of the West Caldwell, N.J.-based duplication operation of RKO Radio, the new division will use the national marketing services of Gamma Industries, Smithtown, N.Y. with a network of 18 top rep firms initially targeting the high-end audio outlet market.

The tape itself is American-made, and will be loaded into a premium grade five-screw shell, Wallace says, at the 25,000 square foot New Jersey plant. He claims the normal bias (120 microsecond) "Special formulation" is equal in quality to anything on the market today, with the C-60 to be list priced in the \$3.50-\$4 range and the C-90 from \$5.50-\$6.

Bill O'Connor, who heads Gamma and has been involved in the past 20 years with marketing of Ampex, Maxell and Teac products among others, says dealers' margins "will be in the 30% bracket," based on the above suggested list range.

A lower-priced promotional line is anticipated before year-end, and a high bias Broadcast II, probably

choice-based, is also in the future, according to Wallace.

Both he and O'Connor have no illusions about the tough competition in the market from other U.S. tapes, as well as the Japanese and German products. But both feel the RKO Broadcast name, and the quality image of the duplication facilities, will carry over to the consumer market. "If you have the right rep" with the right connections to the key distributors, then we know we'll get our share of the pie," O'Connor says. He reports the five lab units on the tape and competitive formulations give the new line high marks, and that response to initial (Continued on page 69)

## IN-HOUSE TO IN-STORE TO IN-HOME

# Most Labels Boos Video Use

• Continued from page 4  
panies, MCA Records, Capitol-EMI, Arista, and several of the labels affiliated with the Polygram group.

All have committed sizable budgets to video production in the past year and indicate the trend will continue into the future.

Typical of the prevailing attitude

is a remark made recently by Warner Bros. vice president of artist development and public relations, Bob Reghez, who acknowledges the growing sophistication of video production among record labels.

"We're going after more production values with an eye toward further use," he says. "We're interested in knowing more than just a band playing onstage."

"So far as the future is concerned, we're treading on virgin soil," he adds. "There's not enough hardware out there to support a large home market right now, but when it happens we'll be ready for it."

With that in mind, Warner Bros. recently named Jo Bergman to the newly created post of director of television. Bergman, whose involvement with the medium stretches back to Britain's "Ready, Steady, Go!" musical tv show, assumes responsibility for both the production and distribution of video programs for the label.

Current Warner Bros. video productions include footage of George Harrison, Van Halen, Nicolette Larson, Neil Young, Donnie Iris, Dire Straits, Rod Stewart, George Benson, Roger Vadood and Rickie Lee Jones, with a Fleetwood Mac tape also in the works.

Warner Bros. was one of the first labels to offer its promotional videotapes to cable systems. They are also actively courting the college video

market as well as network shows like the Midnight Special and Rock Concert.

CBS, on the other hand, is not making its video tapes available to cable or pay tv outlets, although it does make them available to network tv.

Sandy Keay is in charge of CBS film and video production department. She is a former producer with EUE Screen Gems in New York.

"We like the look of film," she notes. "If we have the time we prefer to shoot on film also."

The hectic production schedule doesn't always allow for this, she admits, and film-to-tape transfers are used when the schedule demands it. Since January, she has supervised production of film and/or video clips on Gladys Knight, Cheap Trick, Journey, Eddie Money, Boyz n the Bunch, Rats, Too, Fabulous Poodles, Heat Wave, Rock Rose and the Jacksons.

She works with three producers in addition to herself, and says most of the productions are for the presentation of three or four songs.

CBS' use of video is geared to in-store and in-house promotional activity, and, of course, the network rock concert shows.

And while concert footage is preferred, sometimes due to playback tapes to preserve sound quality, the company is not adverse to employ (Continued on page 69)

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## German Home Electronics Sees 5% Growth In 1979

BERLIN Buoyed by possible doubled sales of home video recorders and a rise in high quality hi-fi equipment, the West German consumer electronics branch expects a growth rate of 5% over 1978 levels. However, profits are likely to continue to deteriorate, and the pressure of competition, especially on foreign markets, is unrelenting.

The forecasts and a recap of 1978 sales are provided by the consumer electronics division of ZVEI, which represents manufacturers of radio, television, video, phone and tape recording equipment in the Federal Republic.

With some 40% of households estimated to have some form of hi-fi, the so-called "separates" are expected to do good business. In 1978, this overall area was up about 15%, and components—tunes, amplifiers, receivers—did particularly well, with a 31% gain overall and a whopping 36% increase in the domestic market.

Growth rate of hi-fi record playing equipment and cassette decks also keeps pace, and while the three-way combinations—compact systems or music centers to DIN 45 500 standards—lost some ground, the total was still about 11% ahead of 1977 levels.

Sales of color tv sets were up more than 1% in 1978, with portables doing very well in showing a 42% increase. Later reflects the growing importance of second-hand business as color penetration is now about 60% of households.

Positive aspects for the future are the attractiveness of German hi-fi sets, and the improvement in performance and features of hi-fi components, which are said to have greatly improved their competitive position versus foreign products.

## Feb. Home VTR Dealer Sales Up

WASHINGTON Despite the unusually harsh February weather on top of a colder than usual January, U.S. market unit sales to dealers of home videotape recorders and audio cassette players continued their patterns of increases over year-ago figures.

Home VTR sales in February market were troubled with 32,841 units sold to retailers, nearly 120% over the 14,954 sales in 1978. First eight weeks this year, sales are 56,211 units, nearly twice the 28,521 sold in the 1978 period.

Keeping pace with new car purchases, audio radio sales to dealers topped 1,045 million units, more than 12% ahead of the 964,661 sold in February 1978.

## Sound Guard Shifts

MUNCIE, Ind. Ball Corp. manufacturer of Sound Guard record care products, has named Philip Stiegel Co. Inc. of New York as ad/pr agency, replacing N.W. Ayer on the account which will bill about \$1 million in 1979.

## DIGITAL LPs NOTHING NEW AROUND CBS

NEW YORK If there appears to be a trace by major labels in the retail mainstream with digitally produced recordings, scrutiny of the record books show the finish tape was brewed years ago.

It's some five years since CBS released on Odyssey an album of Jean-Pierre Rampal, acquired from Nippon Columbia. What has gone largely unnoticed, however, is the liner notes which states that it was recorded using the Japanese company's PCM system. Since no facilities existed in the U.S. then to master digital tapes, metal parts were sent to CBS.

Unlike more recent digital, marketed as digital audio discs, some record outlets at prices ranging up to \$16, the Rampal entry was issued at the regular Odyssey lot of \$3.98, a price tag it still carries.

## QUESTION 'LOWEST PRICES' Ariz. Hi Fi Dealer Hit

TUCSON-The county attorney's office here has filed a suit against Custom Hi-Fi charging the company has falsely claimed that it sells stereo equipment at the "lowest prices in town."

The consumer fraud suit, filed Feb. 26 seeks to have the company fined \$5,000 per violation and also seeks an injunction to halt such advertising claims.

The suit also accuses the company of comparing its sales prices against so-called "nationally advertised sales," a comparison that is prohibited under a local consumer fraud ordinance unless other merchants in the area actually sell products at those prices. Authorities contend the comparison prices used by Custom are not the current prevailing prices for the merchandise.

The injunction, if granted, would not affect Custom Hi-Fi's

operations elsewhere in the state or country. Officials say it would apply only to the company's one Tucson retail store. Custom Hi-Fi (Discount Center, 2595 East Broadway, Tucson) operates 70 stores nationally.

The county attorney's office sent letters to five stereo dealers in Tucson, including Custom Hi-Fi, in mid-October warning them not to continue to advertise stereo equipment in their stores as being "the lowest price in town." Under each letter, every piece of merchandise was actually priced at a level below actual competition. Custom Hi-Fi continues to make its lowest price claims, an assistant county attorney reports.

He said that daily newspaper, radio and television advertisements are routinely monitored by the county for such misleading claims in various industries.

## Labels Up Video; Eye Home Mart

Continued from page 66

more sophisticated techniques, such as the Chap Track, which is a featured dream sequence, and a story line as well as concert footage.

RCA's man in charge of video production is Steve Kahn, a former public manager and promoter, who says he saw the benefit of video on the retail level first. Kahn points out that RCA is the only label to possess in-house production facilities. The label has access to two RCA TK 76 color cameras which it uses on location and in its own recording studios on occasion.

RCA produces a new videotape each month in conjunction with its regular sales meeting and product presentation. Like CBS, the label gears its video efforts to in-store and in-house use primarily, and to alert wholesalers to new artists.

Kahn spends an average of \$5,000-\$6,000 on a typical shoot. This is considerably less than some other labels are reportedly spending—estimates range as high as \$30,000 in some cases, with \$10,000 to \$12,000 being cited as an average for a live performance shot in broadcast-quality tape.

Varley Smith heads Capitol-EMI's film and video department, which was created in July 1978. The three-

man operation makes use of outside production companies. Both studio and in-concert footage is used. Capitol has produced approximately 25 tapes since the department was founded. In-store and in-house promotion, as well as television spots, are the prime targets, but Capitol also scores with network appearances for its artists.

Dr. Hook, Wings, Cheryl Ladd, Taste of Honey, Anita Murray and Natalie Cole are among the acts that have received network exposure as a result of the label's video program.

MCA's Alan Lewis is director of audio/visual services for the label, where the emphasis is to get as much use out of a single clip as possible. MCA uses both film and tape in its productions, which are handled by independent production companies although some work has been done on the MCA/Universal lot in Hollywood.

The film is generally transferred to 2-inch tape, and is duplicated as necessary to 1/2-inch or 1/4-inch formats for in-store use.

MCA is not adverse to getting exposure on cable systems or college video outlets, and it also supplies regional television stations with filmed or taped interviews with artists on occasion. Out-takes from tapings are

used for TV commercials, a practice becoming popular with many labels. MCA video promotions recently included Tanya Tucker, Olivia Newton-John, Elton John, Joe Ely and Chuck Brown and the Soul Searchers.

Aside from the uses of video in the domestic market, labels are beginning to see the importance of video film in breaking acts abroad, where there are sometimes more opportunities for exposure than in the U.S.

In any event, when the home video market opens up to musical programming, record companies, with few exceptions, will be ready to meet the demand.

## Holland's Video 'Hardware SS' Trims VTR SS

AMSTERDAM A fiercer price war on video hardware has broken out in the Netherlands as the summer market for the new medium gets into its stride, incurring dealer margins.

First off the mark was Sony, which cut Betamax prices to \$1,397.50 at the end of last year. Sony equipment is imported by Brandstetter.

In response, Akai and JVC lowered costs of their VHS recorders by about \$200 to \$1,297.50, with major retail chains such as Electroworld offering an additional \$150 discount.

Since wholesale prices remain unchanged, dealer profit margins are squeezed. To compensate in some measure, Akai imports Feder, who now offers retailers seven free cassettes with each machine taken.

Philips Nederland has cut recommended price of its N17000 VCR recorder to \$1,225, and offers cash prices about \$1150 and at least one chain—Electro Combinatie Nederland—going as low as \$1,050. The Grundig Super VCR cost is slashed by \$450 to \$1,350.

New product is imminent from Akai and Sanyo. Akai's VHS 9500F is expected to have a retail price of \$1,447.50, and Feder is introducing a color portable video camera this month, retailing at \$3,497.50.

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The sonic improvement achieved was noticeable with every direct drive turntable. Other significant improvements noticed were better channel separation and more precise imaging and depth—very effective at damping out the majority of vibrations produced within the turntable/platter assembly—AUDIO HORIZONS.

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**OSAWA**

## STORES IN INDIANA, KENTUCKY

## Karma Skein Relies On Video Aids

By ALAN PENCINANSKY

CHICAGO—Mobility and self-contained high fidelity sound have been emphasized in the design of in-store video monitors recently completed by the Indianapolis-based Karma Records chain.

The Karma stores, among the growing number of record retail outlets to adopt video merchandising, are located in four Indiana cities and Louisville, Ky. Two additional locations are contemplated by the chain this year.

In-store video fixtures shipping to seven Karma stores before mid-April include 24-inch television receivers mounted with self-contained stereo components for sound, according to the chain's Randy Scott. Design of the unit was handled by technicians and carpenters inside the Karma organization, part of the Father's and Son's one-stop.

Another key design factor is the

mobility of the platforms, allowing customers to be drawn to any part of the store, claims Scott. Tapes to be played on the machine in their first week of operation come from Polygram, CBS, WEA, Capitol, Chrysler, A&M, with scheduling of store exposure and coordination with buying under Scott and Father's and Son's executive John Valasek.

According to Scott, Karma's involvement with video could be entirely virtual in the near future, though initial stocks of prerecorded videocassettes have moved somewhat slowly. Blank videocassettes from TDK and Sony are stocked, and interest in the videodisc is running high, Scott indicates.

Three of the Karma stores handle audio hardware, he notes, and videocassette decks also have been part of the product mix.



## AT ITS SEMINAR

### Bow New A/V Technology

Continued from page 66

toward some type of royalty relief, and the growth of video piracy while audio piracy is abating, are just two of the hot topics to be covered by the copyright update panel chaired by Joe Bellon of CBS News and moderated by Ernest Meyers, ITA counsel. Panels include Jules Varonoff of the RIAA, Al Berman of the Harry Fox Agency, Jim Bouras of the Motion Picture Assn. of America and retired FBI supervisory agent Homer Porter.

The promise of metal-particle tape in both new audio formats such as a "micro-musicaette" and new video configurations for more compact use will be highlighted by Don Rushin of 3M, whose Metafine is the first commercial metal-particle audiotape on the market. Other input on new blank videotape is to come from a panel moderated by participation by 3M's Rushin, Jake Rohrer of Memorex, Maxwell's Jim Ringwood, Fuji's Gary Cawley, Terry Asko of Sony and BASF's Jim Walker, who also will touch on the new LVR home video format to be "introduced" later this year.

Videocassette hardware update will cover some of the newest concepts in both the VHS and Beta camps. Included are the new two-speed Beta decks offering 4½ hours in the slow-speed mode with the 750 three-hour tape by Sanyo, recently adopted by Sony and Toshiba and for Zenith and Sears; a program-mable 10-day VHS machine by Hitachi with six speed modes; add-on seven-day programmable units for all VHS machines promised by Matsushita and JVC, and more multi-speed deluxe machines from more companies.

The hardware session, chaired by Roger Sammon of ICI Americas and moderated by Bob Genson of TV Digest, includes RCA's Jack Sauter, JVC's Dick O'Brien, Dave Schulte of Magnavox, Quasar's Tony Marabelli, Bill Care of Panasonic and Sony's Masa Namiki.

Growth of the prerecorded program distribution market for video-cassettes is highlighted by Video Cassette's marketing plan for the first national rental distribution service of a baschall blouger and major/classic film package, now fees from \$9 to \$14 a week, dictated by Dick Kelly. Also on the panel, moderated by Ken Winslow of the Public Broadcasting Library,

are Al Eicher, Magnetic Video, Joe Pershke, Allied Artists, John Loflow, Video Tape Network, Gary Ewing, Sports World Cinema, Paul Treffe, Time-Life Multimedia, Ted Ewing, Blackhawk Films, Ron Friedman, Home Theatre Movies, Mike Swasick, Sunbelt Motion Pictures, and Paul Casey, Niles Cinema.

Dramatic progress in audio-tape duplicating will include a panel of duplicators moderated by Anton Waverton of Magnetic Media, including a presentation by George Preston of CBS Records on new concepts in high-speed duping and simplifications of winding cassettes and Betas.

George Ziadeh of Ampex will moderate a panel with topics including base differences, Lance Ziering, ICI Americas, tape coding manufacturing Roland Swett, Mitsubishi Industries, high coercivity/chromium dioxide, Low Bancroft, Dupont, cassette reliability in care, Orlando Tabares, Ford Aerospace, and electronic-acoustic cures, Dave Rubenstein, Agfa-Gevaert.

A separate session moderated by Agfa-Gevaert's Mans Curry will feature Joe Kempler of Capitol Records on increasing quality demand for prerecorded cassettes, and Joe Wells and Frank Polomski of RCA Records on the relationship between the studio and duplicator on quality product.

Home video progress in the just emerging European market will include talks by Don MacLean, EMI Audio-Visual, on original videotape programming, Kurt Lowy, JVC Ltd., impact of home video, Peter Funk, International Video Systems, Ltd., a burgeoning market for prerecorded programming, and Guy Berthier, Society La Cellophone, on how three configurations—Philips, Beta and VHS half-inch—co-exist, and, Foster by John Chancellor of NBC-TV was titled "Listening, Reading And Viewing," with the annual banquet Tuesday night (3) featuring Arthur Burger and his "Comedy In Music."

### E-V: Montreux Again

BUCHANAN, Mass.—Electro-Video will promote its unprecedented third annual contract for sound reinforcement at the 1979 Montreux Jazz Fest with a dealer tip promotion. The firm will provide all commercially available mixes, horns, drivers and enclosures, and test new speakers as well.

### All-new Electro Sound QCV quality control reproducer



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### \$2 MIL TV PLUGS VIDEO FOR PHILIPS

LONDON: Philips is to spend more than \$2 million this year on a major television campaign in the U.K., aimed not only at promoting new products from the company's Video Division but also at increasing public awareness of the implications and potentials of the video revolution overall.

Prime time spots will run in the first week of each month between now and Christmas, and will feature one new product every month. Presenter throughout will be actor Daniel Meeley, and the commercials have been shot in a strikingly futuristic style to emphasize Philips' corporate image as a leader of high technology in video.

This month, the first ads promote Model 674-26 Inter Teletext receiver, which can display both the BBC's "Ceefax" and ITV's "Oracle" information services.

Subsequent airtime will feature a new, affordable half-inch VCR machine, a new family of small screen color TVs with unfurred remote control, and a hi-fi sound unit.

### Tape Duplicator

Pentagon industries of Chicago will feature its Tri-Master Editor Series duplicator at the May 15-18 Audio Engineering Society convention in Los Angeles. Part of the Tri-Master, the unit can copy production reel-to-reel, test-to-cassette, cassette-to-cassette or cassette-to-reel in any combination of reel and cassette copies simultaneously, according to Jim Dow, vice president.

Production capacity is expandable to 40 two channel or 20 4:2 stereo tapes, and the 4 channel system can make copies from either 1/2 inch mono or 1/4 inch stereo open reel masters, with track select for the sizes of the tapes. The Editor model also allows duping from the cassette master position back to the open reel master position, which operates as a reel slave.

Other standard features include 10-inch reel capacity, track handles, automatic metering, bus monitor and individual slave auto/bias adjustments, with an external spot copier for automatic, reward/repeat of the open reel master.

Pentagon also will introduce its two new high-speed cassette copiers, the model C100 mono and C400 stereo, to the West Coast after their premiere at the New York AES 50th Anniversary. The units copy both sides simultaneously at 30 i.p.s., 15 times real time. Both units have an exact feature allowing the use of cassettes and audio record of both master and slave, and any edge "short copy" warning light helps eliminate missed programming.

Rye, N.Y.-based Peterford Sounds Inc. is entering the videotape duplication market, president Sal Nazario reports. Currently one of the largest independent audiotape duping facilities on the East Coast, PSI will enter duplication of 1/2 inch VHS and Beta videotapes and 1/4 inch U-Matic, as well as transfer from film to tape and 2-inch quad recording, providing an initial source for customers' and audio/visual require ments.

Audio Ltd., Elk Grove, Ill., is offering new length and time to length conversions, for cassettes, allowing manufacturers and duplicators to determine valid run times and prices to permit for cassettes. Length to time conversion for 15 minutes and 30 minutes to 450 feet (134 minutes 24 seconds), showing playtime time in minutes and seconds. Time to length chart shows minutes from one to ten and seconds, from one to 120, with any single source in both end and inches, and the feet in Decimals. Available at \$1m from Audio Ltd., 219 Crossen, Elk Grove, Ill. 60007.



ERNA HONOR—Harry Esterson, left, national president of the Electronic Representatives Assn., presents the ERA Honor Award to Mrs. Samuel MacDonald, accepting for her late husband who was a four-time national president. She now heads Philadelphia-based S. K. MacDonald & Co. Looking on at the recent Mid Lantic Chamber meeting presentation are Marvin Pikel, NEDA national vice president, and George Sandell, right, local chapter president.

### RKO Debuts Consumer Tape Line

Continued from page 66

rep requires from dealers has been equivalent to the RKO name and the "made in U.S." label.

RKO was unable to get on the main floor with the other major tape manufacturer marketers for the Summer CES in June. O'Connor said, so the firm will be in a Chicago hotel suite to meet potential dealers and distributors with samples of the new line.

Wallace notes that the duping subsidiary has been a major custom supplier with RKO since 1967, primarily in spoken word. However, some classical and other music is done for the broadcast industry, with clients including the syndicated "BBC Rock Hour," Musical Heri-

itage Society and Cadmon Records.

While the initial market is the audiophile outlet, both Wallace and O'Connor emphasize that future marketing will be much broader-based, with the recent tape industry's rackjobber distribution pipelines to be sought for the major chains and mass merchandiser outlets.

"We're approaching the consumer tape market in the same spirit as we handle our custom duplication business," Wallace says, "with the quality image that has reflected well with our broadcast and other customers. This should give us a leg up in what we know is a very tough and competitive market."

### Pfanzstiehl

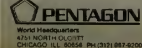
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**SCORE CROWD**—Conductor Roger Calloway, left, and the 97-piece Los Angeles Philharmonic Orchestra score music for the 200th "All In The Family" television episode in Filmmaker Heider Recording Studio A in Hollywood. The session broke the all-time record for the number of musicians used at one time in the studio, topping the "Ice Castles" motion picture date which featured a 91-piece setup.

## SOUND PALACE Old Bell Studios Prosper In Janet Rosenblatt's Aegis

By DICK NUSHER

NEW YORK An enterprising 25-year-old woman is trying to restore one of this city's most prestigious recording studios to its past glory, and she appears to be succeeding.

Janet Rosenblatt took over the former Bell Sound Studios last year after the company filed a bankruptcy petition, and renamed it the Sound Palace. Rosenblatt won't divide the purchase price, but she admits the deal was contingent on "picking up the tab for the creditors."

She financed the purchase through a loan from an offshoot of the Small Business Administration. Although the presence of disco producer Patrick Adams has been a key factor in keeping the studio busy lately, much of the activity at the Sound Palace stems from its past reputation as the site of innumerable hit sessions.

A favorite studio with many of the 1960s top producers, Bell Sound hosted sessions by the Drifters, Coasters, Rascals, Herman's Hermits, Paul Anka, Gladys Knight & the Pips, Roberta Flack and countless others, with the pattern continuing into the 1970s when David Bowie and Kiss cut disks before the studio began to slide.

Poor management and increased competition from newer studios were blamed for the studio's ultimate demise.

"It took Atlantic Records three

days to move its tape library when we took over," Rosenblatt recalls. "The entire first floor had been used for tape storage and some legendary material from many labels were in those vaults."

The Sound Palace now occupies the second and fifth floors of 237 W. 54 St. With two studios on each floor. Renovations are continuing throughout the building with the major changes confined so far to the old Studio B, scene of many past R&B hits and a favorite with disco producer Adams today.

"It's the perfect rhythm room," Rosenblatt claims. "The walls are unbelievably thick and the overall structure makes it a hothouse."

One of the first things she did was move the original control room, enabling it to be expanded to more than three times its size.

"We took over several of the old master studios, broke through the walls, installed a fully automated, computerized MCI series 536 console and MCI multitrack machine, and installed custom monitors," she says. The monitors, designed by studio specialist Ted Rothstein in his recent include Bearsville Studios, Electric Lady and Mediavision, are touted as "the cleanest, most distortion-free low end speakers in the city."

Their response department, Rosenblatt says, "guarantees accurate reproduction even in the bass at 20 cycles."

Dubbed "Big Teds," the speakers are an amalgam of Urei, Altec, and JBL components. The wood in the cabinets is 1½ inches thick.

Studio B boasts a complete line of outboard gear, she says. "Whatever a client wants, we have it," she adds.

Studio C, also on the second floor, is being called the keyboard clinic, since it houses an extensive array of synthesizers and electronic keyboards, plus string synthesizers and a keyboard.

It makes it possible to cut rhythm tracks in B and then take them into C and work out more extensive arrangements on the synthesizers. You can make charts on the spot if you want," she says.

Eventually a new 24-track board will be added to Studio C's lineup.

In the meantime it's used exclusively for the electronic instruments.

Upstairs, Studio A is awaiting the installation of a 48-track MCI console. Sierra Design's Tom Hatley is handling the overall design work, and Rosenblatt expects him to make the most out of the studio's 35-foot ceilings.

Studio D, also on the fifth floor, will be used as a mixing and overdub facility. It will be designed by Rothstein for that purpose. A custom console is being built for the room, which will feature Westlake monitors.

Rosenblatt, a graduate of Queens College, began her studio career as an independent "time broker," hustling here and there among Manhattan's studios, buying and selling blocks of valuable studio time. She studied piano and composes pop and disco melodies in her spare time.

One of the things she's most proud of these days is her pact with Lickstar Studios, where she has a five-year contract to supply finished masters to the label. Her first act is a Latin singer named Bruno Pagan, who she describes as "appealing to both R&B and disco audiences." Rosenblatt has written many of the tunes for Pagan and will produce her.

The shut, was entrepreneur likes to spend her free time on the dance floor of many discos as possible. It is characteristic of her approach to her work. As she puts it, "You have to keep hustling."

## Golden Age Expands Culver City Plant

LOS ANGELES Golden Age Recorders, here in suburban Culver City, has undergone a complete refurbishment and expanded its facilities.

The 34-track studio contains an Amek M2000 console, Synclavier 24 track recorder, Ampex AIR1000 2-track mastering machine and custom JBL monitors.

The studio itself is 15 feet by 35 feet while the control room is 12 feet by 12 feet. Ted Cooper handled the new acoustical design.

Outboard equipment includes an FMT echo chamber.

LOS ANGELES Peter Coleman is producing Rick Gilder for Chrysalis at MCA. Whitney Doug Schwartz is mixing with the engineer.

Brooks Arthur producing Debby Boone at Record Plant for Warner Bros. Other activity there seen: Tom Weirman producing Blue Oyster Cult for CBS, Gary Lasker of the band, Ben Hovav producing Sawyer for Atlantic. McKinley Jackson overdubbing Towers of Power for CBS. Alan Chomsky at the board, Edith Lewis overdubbing 1974 for Atlantic. New Moon producing Mark Shaw for CBS, Michael Brandenstein engineering and Jeffery Brown producing Bonnie Panther, Mike Stone at the console.

Producer Walter Stewart mixing Stevie Nicks' second Parachute LP at United Western, Red Brody engineering. Laila Greenstone produced director of administration at Rendun. Other personnel shifts there as Leah Bernstein promoted to director of creative services, Patrick Garabedian becoming executive assistant to the president. Martha Valle joining the cross-fertilization department and John Glick and Baker Beyer joining the engineering staff.

Bob and Gwen recording at JPL Infinity of Chorus, Fred Meunier producing Jim Sauter engineering. Patty Brooks also there cutting an album, Barry Sigler producing, Tom La Torre behind the board.

The R's, newly signed to Arista, recording its initial album project at New York's Soundmire, Rick Chertoff producing. William Weirman engineering assisted by Tim Bunka. Activity at Jack Clement Recording Studios, Nashville. Russ Reed recording Gene Watson, Jim Williamson at the board, while Byrd Burton produced Columbia's Bobby Bare.

Joe Mulvey and Leon Slavens co-producing Sheila Parton at Woodland Sound, Nashville, for RCA. Gene Eschebacher engineering along with Sam Shuman and Danny Hilley. Also there, Tom Collins producing Barbara Mandrell for MCA. Les Leide engineering along with David McKinley and Danny Hilley, and Jimmy Brown mixing Hank Williams Jr. for Elektra. Ben Trant engineering with Sam Shuman and David McKinley.

Sea Level recording its next Capricorn LP at the Capricorn Studios, Mason, producing staff along with Sam Whitelade, Whitelade also engineering with David Prokator. Charles Kaplan producing several King Beatzal Four horn segments at Secret Sound, New York including David Johansen, Blue Oyster Cult and portions of

Todd Rundgren's IRC benefit at the New York Pavilion.

Musician working on overdubs for its second Cleveland International LP at House Of Music, West Orange, New Jersey, John James at the board. Activity at San Francisco's Automatic. Skip Scarborough producing Gun Funk Show for Mercury. Fred Catone engineering, Eliot Mazer producing the Barnes for Capitol, along with members Ben Apte and Scott Free, and Ben Segal engineering. Spelbound for UMI America.

Activity of New York's Music Farm seen: Vanic Pancia producing Peter Criss of Kiss, Jerry Garza and Gerry Gabonelli engineering. Meo Mende and Jeff Rogers producing vocal overdubs for Marlene Shaw, and George Catone producing Bootsy's Rubber Band, Mike Walker engineering.

Jeff Hanna producing the Dirt Band for United Artists at Carlaw Ranch, Nederland, Colo. Hank Madson and Dave Appel also there producing Terry Orlando for Carabianca.

The Imperials working on a Tamen Records project at Las Vegas. New Commercial Recording, Tim Newman producing, Jim Parlo engineering. Tom Jones also taped there recently. Jim Ed Herman working on a new Capitol album at Ontario's Eastern Sound, Alan Friesen engineering and Peter Holcomb assisting. Terry Brown, also there producing and engineering three projects including Rick Sarmstrong and B. Gabor and Instaband. JIM MCCALLAUGH

## Nashville Firms Effect Merger

NASHVILLE—Tennessee Tracks, a locally-based jingle production firm, has merged with the Soundshop, Inc. recording studio, according to Soundshop president, Craig Deitchman.

As a result of the merger, Mike Meyers, former president of Tennessee Tracks, has been named vice president of the Soundshop, Inc. and will serve as producer, arranger and performer.

Deitchman claims that the merger, effective April 1, will establish the Soundshop, Inc. as Tennessee's largest commercial music production house.

## MDM-4s Installed

NASHVILLE Woodland Sound Studios has installed MDM-4s down monitors in both of its seven-equipped studio control rooms.

MDM-4 near-field monitors incorporate time alignment, allowing both high and low frequencies to reach the ear at the same time.

Woodland, the first studio in Nashville to install the MDM-4 monitoring systems, purchased the equipment from Dennis Purcell, local representative for E M Long Associates in Calif.

## Clement Studios Produce 13 Hits

NASHVILLE—13 of the Top 100 singles on Billboard's Hot Country Singles chart for this week were cut at the Jack Clement Recording Studios here.

Artists include Moe Brandy, Kenny Rogers & Dottie West, Gene Watson, Freddy Weller, Roy Clark, Don Williams, Ray Price, Charlie Rich, Johnny Cash, Mickey Newbury, Sonny James, Connie Smith and Leon Everet.

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# Billboard's CALIFORNIA RECORDING STUDIO SPECIAL

Date of Issue: 5/26/79  
Advertising Deadline: 4/27/79

## Where Your Story Belongs If You Want To Be Heard.

We're takin' it to the streets in May with the first complete, in-depth profile of the world's biggest recording studio market—**California**. It's another Billboard first with the editorial emphasis on the latest technical and business stories on this fast changing market.

Here's a sample of the editorial—track by track:

1. **A Historical Perspective**—studios then and now: An overview.
2. **Studio Diversity**—what makes California studios work.
3. **Emerging Technology**—the breakthroughs, digital, laser and the future.
4. **California on Wheels**—the mobile studio, its early years to the current "late model" line up.
5. **Studio Engineers**—their evolution from obscurity to the engineer-producer team.
6. **The Support Story**—musical rentals, equipment by hour, midnight catering.
7. **The Creative Community**—the vocal groups, the session players, talent agencies and resources.
8. **The Finishing Touch**—how an album recorded in Florida gets finished in California. The how and why.
9. **California Studios**—The current list.
10. **Designing the Studios**—the top designers tell what characterizes a California studio—inside and out.
11. **Where's California Going**—an overview on the people and technology shaping a world industry.

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Billboard





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for the Hottest Summer  
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**Billboard's International Disco Forum VI**  
**July 12-15, 1979**  
**The New York Hilton**



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# Exhibitors

**D**on't miss the coming of a new age in disco.

Register now to attend **Billboard's International Disco Forum VI**, July 12-15, 1979 at the New York Hilton. Send in your registration now and get that money saving early bird rate. Special low, low rate for disco DJ's too.

You won't want to miss this exhilarating four-day special midyear preview look at the immediate future of disco.

Your mind won't believe what your eyes will see for the 80's.

**Billboard's International Disco Forum VI** is truly a summertime summit meeting of disco industry visionaries and heavyweights who'll show you how to soar into the 80's so you don't get stranded in the 70's. Question the leaders, the innovators, the decisionmakers and get their best ideas which are important to you and your future.

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- Creators of the very newest disco equipment, lighting and visual effects, dance floors, fashion, food and beverage systems
- Disco label top executives, producers, arrangers
- Plus a mini-galaxy of hot disco recording stars.

Mail your reservation today. Take advantage of the early bird rate now. (Disco Forum VI paid registrants have access to all Forum and Exhibition events.)

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## Registration Form

Mail completed form to:  
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Billboard's International Disco Forum VI  
9000 Sunset Boulevard  
Los Angeles, California 90069

Please register me for Billboard's International Disco Forum VI at the New York Hilton Hotel, July 12-15, 1979

I am enclosing a check or money order, in the amount of (please check):  
☐ \$250 EARLY BIRD RATE (before May 25, 1979) for the following registrant categories: Club Owners/Managers/Franchisers, Record Company Personnel, Equipment Manufacturers, Exhibitors, Promotion and Marketing, Managers, Artists and Radio Personnel.

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Registration does not include hotel\* accommodations or airfare. Registrant substitutions may be made. 10% cancellation fee will apply to cancellations prior to June 25. Absolutely no refunds after June 25, 1979.

Register Now! Registration at the door will be \$25.00 higher.

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# Billboard's Disco Action

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## Disco Bell, James Blow Their Own Horns

NEW YORK. Bell & James' "Love It Up (Friday Night)," a disco, soul, and pop chart making single, began its odyssey to success over a year ago as one of several demo tapes sent out by this part of 27-year-old musician-songwriters. They already had a reputation as quality songwriters. The O'Jays, the Spinners, Pips and LTD are just a few of the groups which have recorded their material. However, when A&M Records decided to sign them on the basis of their demos, LeRoy Bell and Casey James had to make a quick decision.

"We had been signed due to the demos we had sent out," recalls Bell. "At the time we recorded that music we had to play all the instruments, since we didn't have the bread to pay studio musicians. Since A&M had brought the sound on those tapes, we felt we should play all the instruments on the album too. We wanted to give them the sound they paid for."

With the single "Friday Night" out on the street, Bell & James felt they had to make the album quickly. So, in the midst of traveling south to coast on various writing projects, they laid down the tracks for their debut album in a frantic six weeks.

"We had a super case of jet lag, but I think it was the right decision. The sound of the entire album is consistent and maintains the quality of the singles recorded earlier," says Casey James.

Now back in the studio recording their second album, Bell & James intend to use a bass player this time around. "We're looking around at guys to form a touring band. We hope to hit the road sometime this summer," James notes.

This writer-instrumentalist came together under the tutelage of LeRoy's famous uncle, Thelma Bell, renowned for his work with the Spinners. He helped work out the flaws in their writing as they looked to mold a distinct style.

The elder Bell also gave his young charges an understanding of the business aspects of the industry. Bell declares: "we won't be one of those artists that get a hit record, start a production company, a publishing company, and then go bankrupt. All that is too hard to do, especially if you have only a few people involved. We want to grow, but we'll take our time and do it right."

NELSON GEORGE

## Philly's Gold Seal To Include Showroom

PHILADELPHIA. The Gold Seal Electrical Supply Co. based here, is being expanded to include a full-scale disco showroom, according to Irvin Goldberg, owner of the establishment.

The plan is based on Goldberger's belief that disco has evolved into a permanent industry and that prospective club owners and other persons involved with the supply of light and sound systems to clubs need a disco type showroom featuring a club environment.

It will also give customers an opportunity to browse and try out various light and sound combinations.

Gold Seal Electrical Supply is one of the area's leading lighting manufacturers and distributors. The disco showroom, separate from the firm's regular showroom, will offer customers combinations of strobes, spot lights, speakers, neon and other disco paraphernalia from which to

- ATLANTA**
- 1 DANCE DANCE TO DANCE—Cap Secor—Warner Bros. (12 weeks)
  - 2 WE ARE FAMILY—The Greatest Dancer—Sister Sledge—Atlantic (11 weeks)
  - 3 I AM THE HONOR—The Greatest Dancer—Sister Sledge—Atlantic (10 weeks)
  - 4 LOVE NIGHT DANCE—Peter Segal—RCA (10 weeks)
  - 5 I GOT MY HAND MADE UP—Impetuous Funk—Salsoul (10 weeks)
  - 6 I AM THE HONOR—The Greatest Dancer—Sister Sledge—Atlantic (10 weeks)
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- BALT./WASHINGTON**
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- SAN FRANCISCO**
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- SEATTLE/PORTLAND**
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- MONTREAL**
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Compiled by telephone from Billboard's Top 40 Audience Response Hotspots representing key discotheques in the 16 major U.S. Disco Action Markets; plus sales reports from key disco product retailers—one stops.





## Innecity Shifts To Teenage Club

STROUDSBURG, Pa. Although the Innecity Discotheque couldn't make it as an adult disco here, Willard Hodge and Charles Pennell, two area businessmen, figure they could do better in operating the spot as a teenage disco.

Since the Pocono Mountains resorts in this area attract mostly a family trade, there's always a heavy younger age element in these parts all year for winter skiing and summer sunning.

As the Innecity, it was opened in January, 1975, by Daniel Proseda, of Brookline, N.Y., with 4,000-square feet of floor space. Hodge and Pennell plan to use the space for disco and game room, with pinball machines and electronic games. It has a 200-person capacity.

The disco, as yet unopened, will cater to persons of high school age and high school graduates, with late afternoon and early evening hours.

In spite of competition from other teenage discos expected to be in operation here by the summer, Hodge and Pennell say there is plenty of room for their operation.

An old ice house here is being converted into a teenage disco and is expected to be opened in May, also providing a game room and disco. Also, the Big Wheel roller skating rink is building an addition to its facility.

## More Disco Fare For N.Y.'s Roseland

NEW YORK—The Roseland disco, 110 West 42nd St., is adding more disco programming to its already packed schedule. The new disco, located in the old "Place de la Nation" building, is set to open in the near future.

The Roseland now has a new disco on Wednesdays, Thursdays, Fridays and Saturdays. The disco plays music from 11 p.m. to 1 a.m. on Wednesdays and Thursdays, and at midnight on Fridays and Saturdays.

Although a new sound system is being installed, the latest state-of-the-art equipment and a new light show have been installed to enhance the overall disco effect. The owners of the room have no intention of instituting a total disco policy.

States Leeds: "We will continue to offer our live big band sound as usual prior to the start of the disco. Two bands, one Latin, the other American, play the room every night prior to its takeover by the discophiles."

Leeds notes the original disco policy was instituted on an experimental basis, with something to be learned from the space once the bands stopped playing at about 1 a.m. Response was immediate and overwhelming. Leeds states that in the old days the average Saturday admission to the 3,400-capacity room would be 1,200. Today, it attracts in excess of 3,000 on any given Saturday night.

In addition to offering the most popular in recorded disco music, Roseland also features top disco recordings stars in concert. Among those who have played the room to date are Donna Summer, Village People and Grace Jones.

For early arrivals on Wednesdays, there are disco dance lessons and a buffet all but a \$10 admission charge. Late arrivals (after 10 p.m.) pay only \$5.

For early arrivals on Wednesdays, there are disco dance lessons and a buffet all but a \$10 admission charge. Late arrivals (after 10 p.m.) pay only \$5.

NEW YORK—Sunrise Music has released its first disco album to record exclusively for marketing through television advertising and mail-order, notes the firm's Barry Shaw.

The two-record set, "Disco Italiano," features 20 Italian standards remixed with a disco beat. Voxals on all tunes are done by Gene Ieraci.

According to Shaw, the TV ad campaign is being run in order to tap the country in markets where there are large numbers of Italian viewers. However, he adds that buyers cover all ethnic boundaries. An estimated 100,000 albums have been sold to date since the program began.

Shaw states that in some cases,

mixes the food and dance classes, but pay only \$5.

Roseland still attracts a sizeable percentage of waltz and samba dancers, who keep to the sounds of the live bands. But after they pack up their dancing shoes and leave, the crowd becomes a predominantly youth-oriented one, eager to try the latest new disco steps they have picked up elsewhere.

buyers have been showing up in person at Sunrise Music offices to buy their albums rather than wait for their arrival by mail.

Sunrise Music originally functioned as Crane Norris Marketing. In the past the company successfully used TV to market products by Elvis Presley, Bing Crosby and a record titled "Saturday Night Disco Man."

Shaw states that the firm plans to release another disco album of Italian standards later this spring. However, he adds that with the new LP more emphasis will be placed on Ferrari as an artist because of the recognition he has received since the recording of "Disco Italiano."

## Penn Jazz Group Off To A Big Start

BETHLEHEM, Pa. Jazz enthusiasts in Eastern Pennsylvania have banded together "to preserve and bring a new era of jazz to our locality." By jazz concerts as one of the main activities, the newly-formed Pennsylvania Jazz Society had an auspicious first concert March 11 at the Green Pond Golf Club. Several hundred buffs filled the club dining room to capacity to hear Paul Frankentel and his Dividend All Stars along with Ben Ventura and the New York Jazz.

For four hours, the two groups alternated one hour onstage. Frankentel, who leads his divas in the arena, who leads his divas in the arena, who leads his divas in the arena.

town Ventura, former trumpeter with Benny Goodman and Woody Herman, was imported from the Summit in New York City where the group had finished an 18-month engagement.

George Fiacco is president of the society, which has its offices in neighboring Easton, Pa. Future plans for the membership include a verbal excursion to Philadelphia with a jazz concert on board, a bus trip to New York City to hear the jazz featured at Eddie Condon's club and a concert in this area during the Christmas season.

## Mighty Twins Publishing Settling In

NEW YORK—Mighty Twins Music has taken a 4,000-square foot loft, one block from the New York Stock Exchange, as its New York headquarters. The address is 9 Maiden Lane.

Paul Duncan, vice president,



**CHER SKATES**—Cher takes her first halting lessons in roller skate disco from concerned leaders at the Empire Roller Derby, N.Y.

## DISCO MIX ON WDAI-FM

CHICAGO—Half-hour disco mix segments are being produced on tape by disco spinner Lou DeVito for WDAI-FM.

DeVito and the ABC-owned radio station have negotiated an exclusive contract for the disco spinner's services. DeVito also is handling production of special three-hour dance party segments for Saturday night airings.

Spinner is being credited on-air for the special segments, called "hot mixes." These 27-minute club mixes air several times per day as a regular feature of the station's disco format.

DeVito, named best regional deejay by Billboard for the past two consecutive years, is a spinner at Duane's Bistro club. All production work is being done at the club.

The disco format was ushered in at WDAI late in 1976, replacing an AOR music format. Most of the music aired is heard in single segments. However, the more complicated, layered effect of club mixes is reproduced during the new indie produced segments.

heads the New York office while writer Ron Scott, founder of the company a year ago, operates out of Chicago.

According to Duncan, more than two dozen acts have cut material from the publishing firm's catalog.

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Model 1000	Model 1000	Model 1000
Model 1000	Model 1000	Model 1000

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All products wired in parallel.

## Bassey's 12-Incher

NEW YORK—United Artists has released a 12-inch 33 1/3 rpm disco club of Shirley Bassey's "This Is My Life." It is the artist's first disco release, and puts her in league with a growing number of top pop and rock entertainers who are recording disco songs.

The disco mix on "This Is My Life" was done by Meco Monardo and Tony Bongiovi.

## \$20,000 Prize Loot

SILKSMITH, Wis.—Contestants vying for \$20,000 in prizes in a 60-hour dance marathon were given the starting gun here Friday (30) Jack Ehrhardt, operator of the Fox Restaurant and club disco produced the fund raising event staged to benefit Big Brothers and Big Sisters of Fox Valley.

## Big Wheel Rink

Continued from page 79  
used for skating since the Big Wheel is geared primarily for children and teens, the disco will attract to that age group and therefore no longer will be sold.

Young people make up 90% of the Big Wheel's business and 10 percent of its profits. The disco will also be a part of a teenage disco.

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**On Westbound Records and Tapes.**



The billboard features two tilted album covers on the left. The top cover is for 'CROWD PLEASERS' by Westbound, produced by Bernie Mendelson & Larry Combs, with a colorful, abstract illustration. The bottom cover is for 'I WAS MADE FOR LOVE' by Carlis Munro, produced by Mike Theodore & Pat Macken, featuring a black and white portrait of a woman. To the right of the covers, the text 'CARLIS MUNRO AND CROWD PLEASERS' is written in large, bold, sans-serif capital letters. Below this, the phrase 'THEY'RE ON THEIR WAY!' is written in a large, bold, italicized sans-serif font.



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Stan Smith

Issue date:  
May 26, 1979

Ad deadline:  
May 4, 1979

Billboard



# Country Supplies Shakes Nashville

By GERRY WOOD

## Concern Over Oil Industry Hit By OPEC Price Hike

NASHVILLE—Despite the Israel-Egypt peace pact, the Mideast situation with its oil supply and cost problem is causing no peace of mind in Nashville.

Talking rising prices of oil industry-related products and possible Sunday closings of gas stations has music business leaders in various moods ranging from severe pessimism to guarded optimism.

A Billboard survey shows concern runs across several strata of the entertainment industry, including pressing plants, booking agents, clubs, performers, labels and such music related theme parks as Opryland U.S.A. It also reveals that the price of vinyl has again risen, with two Nashville firms paying an additional four cents a pound to vinyl suppliers.

Usually the price increase is one or two cents a pound," comments Joe Talbot, co-owner of Precision Record Pressing Inc. and United Record Pressing Inc. "It just went up an average of four cents a pound—and the increase is sticking."

The increase will be passed on to record companies and "eventually

everybody," says Talbot. "Effective Monday (2), we're raising prices two cents on LPs and one-half cent on singles."

Though he terms business "phenomenal," Talbot adds, "It still doesn't let you take your breathers. I've never been compensated or won an award for running prices it's not fun."

She notes that cancellation of a recreational vehicle show at Opryland in April—with its \$100,000 worth of talent—may have resulted because of the gas scarcity there. A Sunday sale ban on gas would hurt such talent-users as Ponderosa Park in Salem, Ohio, Smith states. Top Billie presently isn't feeling any ill effects, according to Smith's Dallas club, Palms Danceland, feels gas rationing or Sunday closings would hurt long-distance trade, but help boost local clubgoer attendance.

"I'll keep a lot of the local people from commuting to the lakes." Those customers might then decide

on Danceland rather than a Lake-land, says Taylor, adding, "But I've got customers that travel quite a distance to get here."

The clubs depending on a heavy tourist business will be the ones that suffer most heavily, believes Taylor. The problem, it is to develop will be more acute for the larger and more tourist than club shows, believes Jean Shepard, country singer and executive director of the Assn. of Country Entertainers. Since the larger shows draw customers from a wider area, as opposed to the local clubs, the impact of higher priced gas or possible Sunday closings would be felt most intensely by these venues, believes Shepard.

"This would affect fans as well as entertainers," Shepard says. "If rationing occurs, the entertainers will have to be allotted a certain amount to get to show dates."

The plight of the entertainer is emphasized by Sonny Osborne of the Osborne Brothers who notes, "If they raise the prices, I'll buy a be-

cause, I have to have gas in order to work shows and survive."

Justin Lub, a "Grand Ole Opry" regular and touring performer believes Sunday closings would have a negative impact on entertainers. "It'll also hurt the Opry" and Opryland because fans won't drive long distances if the stations are closed."

Officials of Opryland, the music theme park near Nashville, have termed possible weekend station closings as "not a very proportional way for saving energy." Opryland leaders have launched a lobbying effort in Washington to defeat the proposal.

Some country entertainers fought the problem when it last occurred by carrying extra gas tanks in their buses and vans.

"I'm getting ready to put another tank in my truck," advises Norm Osborne, national country promotion director of Elektra-Arista, Nashville. He notes that he label hasn't felt any bad effects yet, but that if the shortage problem worsens, air lines and buses will also be affected.

## Vinyl Cost Jumps; Gas Restricted

"Everyone worries about the entertainers and their buses, but that's not the main problem," claims Frank Lefter, national director of country promotion for Mercury Records which owns five retail stores as well as racing such accounts as Opryland and Sears.

Potential problems at the retail level were explored by John Thomas, manager of Music City One-Stop, Nashville, the retail operation of Music City Record Distribution which owns five retail stores as well as racing such accounts as Opryland and Sears.

"Besides raw material, this could raise the price of delivery and handling," says Thomas, pointing to a possible price increase affect on United Parcel Service, Greyhound, Trailways, trucks and airlines. "It could really affect the jukebox business—that's where we sell the majority of singles."

Wholesale price of singles to jukebox operators is now 78 cents, with little profit margin, maintains Thomas. An increase to 85 cents is likely, if the cost situation worsens.

"And," concludes Thomas, "it'll be passed on to the consumer."



NASHVILLE VISIT—Robert Sherwood, right, new president of Phonogram/Mercury visits Nashville for the first time since his appointment to meet with Jerry Kennedy, vice president/adm. country. Here they review album sales for Mercury's forthcoming country LP releases on the Statler Brothers and Glenn Sutton.

## MANILOW SPOOF Ray Stevens WB Parody Going Over With Public

By KIP KIRBY

"I owe Matter Church my life. I've got adolescent sin. And my doctor says I can't use any sal...  
My waist is getting thick. But my hair is getting thin. And my home is on the San Andreas Fault.  
"I need your help. Borrry Mani-low. Your songs can really comfort the unlucky. Sing me a song. Sing I said and now I wish I didn't have to feel so yucky... So yucky!"

NASHVILLE—These unlikely words, set to the strains of a full orchestra production, are the basis for what looks like a new smash by Ray Stevens, the man who brought the world such spoofs-in-song as "Ahab the Sireak," "Gin-Tartan" and "The Sireak."

Not that Stevens wrote this tongue-in-cheek ode to Mani-low, it was actually penned by Dale Gonyea, a singer-song writer friend of Stevens' who shares the same manager, Don Williams (no relation to the country music artist of the same name).

But Stevens did publish, arrange and produce the record himself, and it was his characteristically zany sense of humor that played a large part in the design of the single's jacket.

"Don brought me the song," explains Stevens, "because he thought it would be right up my alley. I happen to be a big fan of

Mani-low's, so I just sat down and started listening to a bunch of his songs. Barry has a distinctive style to his music which I wanted to capture in this record."  
And capture it Stevens definitely has. The song opens with refrains highly reminiscent of "I Write The Songs," continues with a lavishly constructed orchestra arrangement that nearly camouflages the hilarious lyrical content of the number, and continues with a narrative plea half-way through in which Stevens manages to use the title of almost every well-known Mani-low composition.

Warner Bros. shipped an initial order of 50,000 units on Stevens' record in early March. The single was dressed in a sleeve bearing a remarkable resemblance to the blue and white reversed-negative album jacket that Mani-low covered the cover of "Barry Mani-low II."

About two days later, says Stevens, he heard from Mani-low. "He sent me a telegram saying he'd listened to the record, loved it and hoped it would be a big hit. That made me really feel good."

Since then, the record has begun causing a furor of excitement in a variety of markets, including MOR and country, and is currently climbing up the Billboard Hot 100 pop chart as well.

Although Mani-low's management refused to allow him in comment personally on this topic, his press agent, Josh Ellis, did say that "Barry thinks the song is fun and flattering and got a big kick out of it."

## Billboard Now On Laurel St.

NASHVILLE—There's a new neighbor on Nashville's Music Row area.

Billboard has moved into its new two-story building at 1509 Laurel St. Billboard Magazine is located on the second floor of the modern, new building that also houses the national headquarters for Amusement Business.

In May, the first floor of the new Billboard Publications Inc. building will house the two flagship stations of the Billboard Broadcasting Group: WLAC-AM and WKQB-FM.

Several music business firms will lease space in the new structure, conveniently located less than a block from the Country Music Hall of Fame and Museum.

The new phone number for Billboard Magazine is 615-745-1100 and the address is P.O. Box 24970, Nashville, Tenn. 37202.

## New Name Selected

NEW YORK—Cee Note Music (BM), the publishing firm owned by Arma ad Tyson, has been re-named Morning Dew Music.

...as welcome as a gentle prairie breeze....



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**Billboard**

# Hot Country Singles

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\* **STAR PERFORMER**—Singles receiving great proportions award progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Artist, Label Number (Old Label) (Publisher) (Comments))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Artist, Label Number (Old Label) (Publisher) (Comments))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Artist, Label Number (Old Label) (Publisher) (Comments))
1	11	1	I JUST FELL IN LOVE AGAIN—Anne Murray (Atlantic, 9245) (Atlantic) Capitol 9245 (This Week) (New) (Atlantic) Capitol 9245	39	5	1	WHAT A LIFE—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	79	2	1	HOLD WHAT YOU GOT—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
2	2	11	IT'S A CHANGING SITUATION—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	42	5	1	I LOST MY HEAD—Charlie Rich (Capitol, 9245) (Capitol) Capitol 9245	82	2	1	LOVE SOMEBODY—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
3	8	1	Oh Loving You Is Wrong! (I DON'T WANT TO BE RIGHT)—Barry Manilow (Atlantic, 9245) (Atlantic) Capitol 9245	37	34	8	SHOULDER TO SHOULDER (Arm And Arm)—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	70	52	13	MY HEART HAS A MIND OF ITS OWN—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
4	4	1	ALL I EVER WISH IS YOU—Barry Manilow & Dottie Fretter (Atlantic, 9245) (Atlantic) Capitol 9245	43	5	1	NEXT BEST FEELING—Way & Walter (Capitol, 9245) (Capitol) Capitol 9245	71	58	14	IF I COULD WRITE A SONG AS BEAUTIFUL AS YOU—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
5	6	9	SWEET MEMORIES—Wanda Jackson (Atlantic, 9245) (Atlantic) Capitol 9245	44	5	1	LIVE ENTERTAINMENT—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	72	72	4	JACK DANIEL'S, IF YOU PLEASE—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
6	7	1	WHERE DO I PUT HER MEMORIES—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	45	4	1	I WANT TO TALK TO YOU—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	73	62	9	LET'S KEEP IT HOT—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
7	10	9	THEY CALL IT MAKING LOVE—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	46	4	1	LOVE LIES—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	74	57	11	HEALIN'—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
8	11	6	BACKSIDE OF THIRTY—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	47	5	1	NEEDING WOMAN—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	75	12	1	SON OF CLAYTON DELANEY—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
9	12	7	FAREWELL PARTY—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	55	2	1	HOW TO BE A COUNTRY STAR—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	76	64	11	THE OUTLAW'S PRAYER—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
10	13	7	SLOW DANCING—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	49	6	1	LOCK, STOCK & BARREL—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	77	80	3	KESS YOU AND MAKE IT BETTER—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
11	14	7	WISDOM OF A FOOL—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	48	6	1	CHEATER'S RYE—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	78	81	5	FRECKLES—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
12	15	7	GOLDEN TEARS—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	46	7	1	MY LADY—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	79	81	5	WHAT'S ON YOUR MIND SWEET—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
13	16	7	I'M GONNA LOVE YOU—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	47	12	1	TRYING TO SATISFY YOU—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	80	81	5	I'M THE SINGER, YOU'RE THE SONG—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
14	17	7	TOO FAR GONE—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	56	5	1	ASIN—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	82	88	3	LOOKING FOR THE SUNSHINE—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
15	18	7	I'VE BEEN WAITING FOR YOU ALL MY LIFE—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	49	13	1	SOMEBODY SPECIAL—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	83	86	3	LOVING—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
16	19	7	DON'T TAKE IT AWAY—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	50	6	1	TAKES A FOOL—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	84	87	3	LOVE IS MOVING IN THE MAKING—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
17	20	7	TOUCH ME AGAIN—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	60	6	1	TOO FAR GONE—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	85	88	3	THE GREAT CHICAGO FIRE—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
18	21	7	SOMEONE IS LOOKING FOR SOMEONE LIKE YOU—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	61	6	1	I HAD A LOVELY TIME—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	86	89	3	COLD, COLD, COLD—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
19	22	7	I'LL LOVE YOUR FOUR TROUBLES FOR ANHIL—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	52	9	1	SHADOWS OF LOVE—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	87	90	2	THE MYSTERIOUS LADY FROM ST. MARTINO—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
20	23	7	SECOND HAND SATIN LADY (And a Bargain Basement Lady)—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	53	10	1	SEND ME DOWN TO TUCSON, CHARLIE'S ANGLES—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	88	91	3	LIPSTICK TRACES (On a Carpet)—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
21	24	7	LYING IN LOVE WITH YOU—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	54	13	1	STILL A WOMAN—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	89	94	3	I CAN ALMOST TOUCH THE FEELIN'—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
22	25	7	THIS IS A LOVE SONG—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	55	12	1	MUSIC BOX DANCER—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	90	95	2	THE AGONY TOMAS ARE CALLING ME HOME—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
23	26	7	LAY DOWN BESIDE ME—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	66	7	1	I CAME ON BUSINESS FOR THE RING BELL—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	91	96	2	THE PIANO PICKER—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
24	27	7	DOWN ON THE GRAND—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	70	3	1	MY PLEDGE OF LOVE—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	92	97	2	YOU'RE THE ONE WHO REMOVED MY LOVE STORY—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
25	28	7	WALKING PIECE OF HEAVEN—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	68	3	1	LOVE ME TENDER—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	93	98	2	LOWER YOUR LOVE ME TENDER—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
26	29	7	LOVE IS SOMETHING ELSE—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	59	5	1	LOVE ME TENDER—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	94	99	2	GIVING UP EASY—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
27	30	7	ISN'T IT ALWAYS LOVE—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	60	54	11	FANTASY ISLAND—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	95	100	2	I'LL WANT YOU UP WHEN I THINK ABOUT YOU—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
28	31	7	DARLIN'—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	61	53	11	TAKE ME BACK—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	96	101	2	NIGHT TIME MUSIC—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
29	32	7	JUST LONG ENOUGH TO SAY GOODBYE—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	62	50	10	SWEET MELINDA—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	97	102	2	TWO PEOPLE IN LOVE—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
30	33	7	IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	63	51	11	LOVE ME TENDER—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	98	103	2	I WILL ROCK AND ROLL WITH YOU—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
31	34	7	YOU'VE GOT SOMEBODY, YOU GOT SOMEBODY—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	64	52	11	LOVE ME TENDER—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	99	104	2	I WANT TO THANK YOU—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
32	35	7	SALVAGE—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	65	53	11	THERE HANGS HIS HAT—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	100	105	2	LAST TO LOVE—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245
33	36	7	CAN I SEE YOU TONIGHT—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	66	54	11	LOVE ME TENDER—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245				
34	37	7	THERE'S ALWAYS ME—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245	67	55	11	LOVE ME TENDER—Sonoma Sound (Capitol, 9245) (Capitol) Capitol 9245				

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## MICKEY GILLEY THE SONGS WE MADE LOVE TO

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Just Long Enough To Say Goodbye  
Lonely Wine/When I Lose You Anna  
Tonight I'll Help You Say Goodbye Again

Includes the hit single,  
"Just Long Enough To  
Say Goodbye" #1 R&B  
Produced by Foster &  
Rice Productions, Inc.

RC 35448

## Moe Bandy It's A Cheating Situation

including:

It's A Cheating Situation/Barstool Mountain  
To Cheat Or Not To Cheat  
She Stays In The Name Of Love  
It Just Helps To Keep The Hurt From Hurting

Includes the hit single,  
"It's A Cheating  
Situation" Produced  
3-10889 by Ray Baker



Here are brand new  
albums by three consistent  
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Mickey Gilley and Moe  
Bandy have hit singles  
cooking almost every week  
of the year...and this week  
is no exception.

Marty Robbins,  
Mickey Gilley and  
Moe Bandy. Good,  
hot, new albums on  
Columbia and Epic  
Records and Tapes.



## 18TH LP BY GROUP

## Statlers Get \$ Push Into Pop Market

NASHVILLE Mercury is launching a support campaign designed to spark increased sales activity for the Statler Brothers' newest album, "The Originals."

"The Originals," which shipped last week is the 18th LP the group has recorded for Mercury, and pre-shipment sales orders total 225,000 units, according to Lou Simon, senior vice president of marketing.

"This will be our heaviest promotional effort on behalf of the Stat-

lers," says Simon, adding that Mercury is investing its largest dollar amount on the group today in an attempt to expand its appeal into pop markets.

The thrust will be centered around trade and consumer print ads, media exposure and television spots coordinated with special marketing plans involving radio, television and national retail outlets.

The promotion, notes Simon, includes the use of four-color tall-page trade ads, posters, black and white ads in national consumer publications concentrated in metropolitan areas in selected markets, and radio, TV and contests developed on a per-song basis.

"With the Statlers' 'Entertainers On And Off The Road' certified gold and possibly reaching platinum by the end of the year," comments Simon, "and their 'Best Of The Statler Brothers' already certified platinum we feel response to the group justifies a major push in the crossover direction."

Another prime Mercury concern is Glenn Sutton whose first album, "Close Encounters Of The Sittin' Kind," shipped at the same time as the Statler Brothers LP.



**CLOSE ENCOUNTERS**—Glenn Sutton presents the new "Glenn Sutton doll" during his recent appearance at the Exit! In The Mercury showcase was timed with the release of Sutton's first album for the label, "Close Encounters Of The Sittin' Kind."

## Loretta Lynn Looks To Career Highlights

◆ Continued from page 42

her teens and just emerging on a musical career.

Among the songs set to appear in the soundtrack are six original Lynn compositions: "Squirts On The Warpath," "First City," "You Ain't Woman Enough To Take My Man," "Don't Come Home A Drunkin'."

"I'm A Honky-Tonk Girl," and "You're Lookin' At Country. Also tentatively penciled in for sound-track inclusion are such tunes as "The Pull," "One's On The Way," "Cold Cold Heart," "I Fall To Pieces," "Walkin' The Floor Over You," and four Patsy Cline songs: "Sweet Dreams Of My Life," "Crazy," "Back In Baby's Arms," and "Walkin' After Midnight."

The long hours spent together practicing and rehearsing at Bartley's, Barn Studios just outside Nashville have paid off according to David Skipper, Lynn's long-time manager and executive vice president of Loretta Lynn Enterprises.

"The resemblances between Sissy and Loretta have become uncanny," he says. "When someone played me a tape of Sissy singing one of Loretta's songs recently, I couldn't be certain it wasn't Loretta singing."

The prerecorded music tracks and duets for the film were produced by Owen Bradley, who has been Lynn's producer since she first arrived in Nashville. After weeks of informal rehearsals and tapings Lynn decided to invite the actress to perform with her one evening on "The Grand Ole Opry."

"It was hilarious," recalls Lynn. "Sissy was so nervous she liked to die backstage, and when I called her out onstage, her throat sort of closed up. But I yelled, 'Sing, Sissy!' and after that she was just fine. People listening to us on their radios and later they couldn't tell us apart, cause I was singing the verse and she'd come in on the chorus. As far as I'm concerned, the Opry is the top when it comes to country music, and if Sissy can please that audience, she can please anyone."

With key roles in "Coal Miner's Daughter" filled by Levon Helm (thunderer with the Band) as Lynn's father, Beverly D. Jones as Cline and Tommy Lee Jones as Moses Cline and a production budget estimated at \$1.5 million with another \$4 million slated for advertising and publicity, the film is on its way toward its projected March 1982 release date. The NE A soundtrack LP is expected to be released at approximately the same time for maximum promotional thrust.

Meanwhile, Lynn continues to make headline appearances in such near-country habitats as the Hollywood clubs in Reno and Las Vegas, with national TV guest spots sprinkled throughout her touring schedule.

She is slated for a performance on the May 1 Academy of Country Music awards show (for which she has been nominated for four awards),

Billboard

# Hot Country LPs

inhouse SPECIAL SURVEY  
For Week Ending 4/7/79

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★ New Performers—LPs registering approximately equal progress this week.

This Week	Last Week	Weeks In Chart	TITLE—Artist, Label & Number (Distributing Label)
1	17	1	THE GAMBLER—Kenny Rogers, United Artists UA LA 158 H
2	7	2	NEW KING OF FEELINGS—Anne Murray, Capitol SM 11009
★ 3	18	11	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 37642
4	20	2	TNT—Tanya Tucker, RCA 9046
5	14	14	EVERY WHICH WAY BUT LOOSE—Sweetkraft, EMI 501
6	18	1	TOTALLY HOT—Olivia Newton-John, RCA 2057
7	48	1	STARDUST—Willie Nelson, Columbia KC 35305
8	35	1	HEARTBREAKER—Dolly Parton, RCA 9041 1797
9	29	1	EXPRESSIONS—Don Williams, ABC 40 1000
10	10	10	JOHN DENVER, RCA 902 3075
★ 11	9	1	SWEET MEMORIES—Willie Nelson, RCA 9041 1793
12	12	1	LARRY GATLIN'S GREATEST HITS, VOL. 1, Monument MO 7625
13	8	1	THE BEST OF BARBARA MANOURELL, ABC 40 1119
14	34	1	WHEN I DREAM—Crystal Gayle, United Artists UA LA 158 H
★ 15	4	1	OUR MEMORIES OF LIVES—Chris Presley, RCA 9041 1827 H
16	25	1	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA 9041 1879
17	15	1	JUST LIKE REAL PEOPLE, The Rendalls, Dorian DA 1179
18	17	1	LET'S KEEP IT THAT WAY—Anne Murray, Capitol SM 11009
19	18	1	ARMED AND CRAZY—Johnny Paycheck, Epic 90 10444
20	19	1	PROFILE—BEST OF EMMYLOU HARRIS, Warner Bros. WB 3238
21	20	1	LEGEND—Poco, ABC 40 1001
22	22	1	25 YEARS OF GOLD—Kenny Rogers, United Artists UA LA 158 H
23	43	1	ONLY ONE LOVE IN MY LIFE—Ranney Wilcox, RCA 9041 1790
24	28	1	TEAR TIME—Dave and Sugar, RCA 9041 1761
★ 25	21	1	DOES COLORED GLASSES—John Carter, ABC 40 1001
26	27	1	BURGERS AND FRIES—WHEN I STOP LEAVING (I'LL BE GONE)—Dorothy Fizzle, RCA 9041 1762
27	30	1	MEL TILLIS—Are You Sure, RCA 2017
28	29	1	THE BEST OF THE STATLER BROTHERS, Mercury 599 11037 Programmer
29	33	1	MOODS—Barbara Mandrell, ABC 40 1002
★ 30	23	1	IT'S A CHARTING SITUATION—Macomber, Columbia KC 30779
31	24	1	NATURAL ACT—Kris Kristofferson & Rita Coolidge, Epic 9040
32	25	1	ROOM SERVICE—The Oak Ridge Boys, ABC 100
★ 33	26	1	LIVING IN THE U.S.A.—Linda Ronstadt, RCA 9041 1855
34	31	1	ENTERTAINERS—ON AND OFF THE RECORD—The Statler Brothers, Mercury 599 11037 Programmer
35	36	1	FM O BROWN AND HELEN CONNELLY, RCA 9041 1774
★ 36	42	1	DUETS—Jerry Lee Lewis & Friends, Sun 1017
★ 37	52	1	HERNETS JUST A SIN AWAY—The Rendalls, Dorian DA 1179
38	39	1	VARIATIONS—Eddie Rabbit, EMI 501
39	26	1	WATSON & MILLIE—Waylon Jennings & Willie Nelson, RCA 9041 1768
40	17	1	LEVEE ELEGANT PERFORMANCE, VOLUME 3—Chris Presley, RCA 9041 1802
41	43	1	GREATEST HITS—Linda Ronstadt, Mercury 701002
42	50	1	DECEASED STRANGER—Willie Nelson, Columbia KC 3360
43	34	1	WE'VE COME A LONG WAY BABY—Loretta Lynn, RCA 1585
44	2	1	CONWAY—Conway Twitty, RCA 9041
45	47	1	GARY—Gary Stewart, RCA 9041 1761
46	35	1	PLEASURE & PAIN—Olivia Newton-John, Capitol SM 11009
★ 47	50	1	THE PERFORMER—Marty Robbins, Columbia KC 3360
48	40	1	JOHNNY PITCHER'S GREATEST HITS VOLUME II, Epic 90 10423
49	46	1	A WOMAN—Margo Smith, Warner Bros. WB 3238
50	49	1	LOVE LIVES—Crisly Lane, EMI 501

## GENE WINN



LOVE ALMOST  
(IS WORSE THAN  
NONE AT ALL)

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## BILLBOARD COUNTRY: MUSIC CITY AND BEYOND...

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and the singer will also tape the "OK, Mom! Family Show" scheduled for early May again.

Lynn, who was the first woman ever to win the Country Music Assn.'s entertainer of the year award, has no illusions about "crowing over" musically at this stage of

her career. "Why should I?" she says. "Country music's been good to me and I started out country, so I guess I'll just stay this way. Besides, with country all 'goin' pop' about the only thing I could do different would be to go pop and then come back country."



## USE REVENUES TO FUND LOCAL RECORDING

### Computicket Collapse To Hurt Australian Tours?

By GLENN BAKER

**SYDNEY** Though keeping a uniformly brave face, many Australian concert promoters are privately wringing their hands over the damage done to international relations by the collapse of the Computicket booking system (Billboard, Feb. 24, March 31, 1979).

Already it has been reported—though not confirmed—that Les Garrett, Burton Cummings, Bob Seger and Todd Rundgren have cancelled proposed Australian tours as a result.

This comes at a time when large-scale tours throughout this country are suffering a battering from all sides. Sydney attendees for the recent Rod Stewart tour lost 18,000, as opposed to 36,000 for his 1977 Sydney appearances.

Sydney's second computer ticketing company, Michel Bass, says his firm is established as a leading booking agency for many years before the advent of the computer systems, is reporting book business, and plans to expand its operations to fill the void left by the Computicket collapse.

The latter's crash into bankruptcies has left more than 350 creditors in its wake, standing to lose amounts up to \$250,000.

The company's liquidators, Pegler, Ellis & Co., have now confirmed the scale of the debt more than \$2.6 million. This is three times the amount anticipated by the Australian press.

Major creditors are the Australian Opera Co. at \$257,812, Ticketing Services (RCA) at \$200,000, and the Australian director of Polydor U.K. said, "If retailers want to take an aggressive attitude, then I can be similarly aggressive."

Trade Association conference here, and surprised delegates by saying that in the first 20 days of March this year, Polydor had received some \$500,000 worth of faulty returns.

Morris said firmly that this was judged, by Polydor technical experts, to be some 10 times higher than the real situation.

And there were gasps of surprise when he said, "There are many dealers who deliberately set about swindling my record company. They send back records as faulty when plainly they are not."

Challenged by protesting dealers, Morris insisted, "My remarks are based on a basis of hard fact. If your association would like to nominate a couple of dealers to come and answer the charges themselves at Phonodisc, then that would be fine by me."

Morris was backed by some retailers who felt that there was a swindle on a very large scale, then it

at \$213,336, Linda Ronstadt at \$126,250, and Cleo Laine at \$94,919.

Three weeks after the crash, executive chairman, Harry Miller, was served with three summonses by the Royal Australian detectives and officers of the Corporate Affairs Commission.

One charge, under the Crimes Act, alleges that Miller made a false written statement, while others, under the Securities Industries Act, allege further misleading statements for the purpose of inducing the purchase of securities, as well as the dishonest concealment of material facts. One of the charges carries a maximum penalty of 14 years' imprisonment.

Miller was subsequently remanded on bail of \$10,000, on condition that he did not leave Australia.

He was then sacked from his honorary position as federal government advisor on the 1981 Queen's jubilee celebration. Miller had previously been director of the 1976 Queen's Jubilee celebration (in Australia) and tendered his own resignation from two top government advisory positions on the boards of Qantas Airways and the Australian Meat & Livestock Corp. At the same time, Miller insisted that the charges were politically motivated, and could not be upheld.

Interestingly, the public suffered least from the disaster, as the majority of theaters and cinemas in Sydney continued to honor Computicket vouchers for some time afterwards.

■ *Continued from page 1*  
has of two out of 105 of a per cent minimum of playing time, at 120 knots (roughly 25 cents for a C-60 cassette). The fee would be charged to wholesalers.

The Council estimates that such a levy would bring in a revenue of 30 million kroner (\$6.5 million) in 1980. Blank cassette sales in Sweden total about 18 million units annually.

And the Council recommends that this revenue be used to finance recordings of local repertoire on the grounds that it is local product which suffers most from home duplication.

The Council report, created after an investigation of the Swedish phonographic industry by a specially appointed team, says the use of cassettes has become increasingly widespread among young people, and is a breach of copyright. The cassette configuration has made it much easier to copy records for private use.

It goes on: "Such copying is perfectly legal and should remain so in the future. It results, among other things, in the individual being able, to a greater extent than ever before, to put together his own phonograms on the basis of his personal needs and wishes. But copying on such a scale can have a negative effect on phonogram activities."

"Insofar as the copying takes the place of a purchase of a phonogram, there is a loss of income to the copyright owner and for the phonogram company."

The report ascribes the stagnation in record sales in 1977-78 to being due to a great extent to the increase in home duplication. It says if home copying continues to grow, it will mean that more and more records fail to reach their production target.

"This decline will hit Swedish productions first and foremost, as such repertoire has only Sweden or Scandinavia as its potential market. It is possible that the increase in home duplication will also have the greatest adverse effect on those types of production which are most urgently needed from a cultural standpoint."

So the Council concludes there will be increased demands for state support. That is why it proposes the money raised from the levy should go to finance record production by the State Institute for National Concerns (Rikskonserter) which has been putting out some 20-25 records a year for the past seven years, in accordance with directives issued by Parliament.

It is planned that Rikskonserter productions be increased annually to 50 so it can provide alternatives to the commercial repertoire available from record companies in the private sector, and can contribute to a wider appreciation of Swedish music in foreign countries.

And the Council advises the establishment of a state-subsidized distribution network for the Rikskonserter repertoire.

Arguing strongly for a tape levy, the Council says, "It is only reasonable that those persons who make private copies of phonograms should, by means of a fee, make a financial contribution towards the state support aimed at the maintenance of a many-sided production of phonograms. This fee should be collected

in the wholesale sector, on the basis of the cassettes which are supplied to the retail trade."

Elsewhere the report refers to the fact that, increasingly, record sales are concentrated on a small number of releases and notes that between July 1, 1976, and July 1, 1977, 30 releases, or just 15% of the total number put out, accounted for almost 20% of total sales.

"This is a reflection of the way in which the commercial companies concentrate their marketing resources on a very few releases, and of the extremely limited assortment which is at the disposal of most consumers via the rack outlets."

Anders Holmstedt, chairman of the Swedish IFPI group and regional director of EMI Scandinavia, says the industry generally welcomes the Council report as "a step in the right direction."

But he adds that the proposal that the revenue from a blank tape levy be allocated entirely to local production has been referred to the department of jurisdiction here, on the grounds that there are wider impli-

cations of the home duplication program apparently ignored by the Council.

He says home copying takes away the incentive of composers, artists and musicians and they should be compensated. The IFPI group would react more favorably to the report if it were proposed that some part of the revenue be allocated as compensation for copyright holders and artists.

Holmstedt agrees that the repertoire involved in home taping in Sweden is about the same proportion as that reflected in sales of records and tapes. That is, 80% international and 20% domestic. But he says that in expectation of other countries adopting a similar levy to protect their native copyright holders, it would be acceptable to have compensation limited to domestic artists and composers.

And it is felt in Sweden that if the levy funds are to be allocated to recording of local repertoire, then it should be spread across the whole industry spectrum, including the private sector.

### SACEM Fees Stir Conflict

By HENRY KAHN

**PARIS** Arguments over payment of copyright fees to SACEM (the Societe des Auteurs, Compositeurs et Editeurs de Musique) in the discotheque field in France could create legal havoc.

Certainly a vicious battle is building as discos and cabaret owners complain about the high rates demanded by the society, which has set up its own collection system to counter the difficulty of keeping tabs on each record played.

Instead of claiming copyright on actual disks played, the society requires an 8.8% levy on the price of entry, plus a 4.4% levy on drinks sold inside.

The national Disco Syndicate claims this demand is out of all proportion. Some 98% of the records played are from the U.K. or U.S. and while the syndicate does not question the society's right to claim on behalf of foreign composers, it does assert that comparative figures in the U.K. would be 0.5% and in the U.S. 0.9%.

In instructing its members to pay only 20% of the sum demanded, the syndicate asks exactly where the "considerable difference" in French fees actually goes.

By way of reply, the copyright society is asking the courts' permission to seize the remaining 80% of the fees via "normal channels of law."

APRIL 7, 1979, BILLBOARD

### PHONEY FAULTIES IN BRITAIN

### Polydor Boss Tells Of Returns 'Swindle'

**LONDON**—Under fire from record dealers for the basic standard of record pressing in Britain and for the Phonodisc operation in particular, Tony Morris, managing director of Polydor U.K., said, "If retailers want to take an aggressive attitude, then I can be similarly aggressive."

Trade Association conference here, and surprised delegates by saying that in the first 20 days of March this year, Polydor had received some \$500,000 worth of faulty returns.

Morris said firmly that this was judged, by Polydor technical experts, to be some 10 times higher than the real situation.

And there were gasps of surprise when he said, "There are many dealers who deliberately set about swindling my record company. They send back records as faulty when plainly they are not."

Challenged by protesting dealers, Morris insisted, "My remarks are based on a basis of hard fact. If your association would like to nominate a couple of dealers to come and answer the charges themselves at Phonodisc, then that would be fine by me."

Morris was backed by some retailers who felt that there was a swindle on a very large scale, then it

was up to their own trade to hit the offenders, hard. "In the end," said one, "this kind of swindle must make the product cost more for everyone of us."

But Morris' claim brought a further protest that "your product from Phonodisc has a very high percentage of faults."

Later Morris said some of the blame attached to the unacceptable number of faults came from retailers despoiling after the Christmas period, and doing so in the name of faulty returns.

And he told the dealers, "Every manufacturer makes a few faulty records, but we know it is nothing like the amount I have cited. Maybe it is \$2-500 worth. Certainly it is nowhere near \$250,000."

While Polydor now plans to increase its staff so that better control and inspection of faults can be established, Morris said strengthening (Billboard, March 11, 1979) its returns department and increasing inspection facilities because it is sure many "faulties" are, in fact, not faulty at all.

The Pye technique, expressed by Derek Holmes, managing director, is that many returned "faulties" are actually unwanted stock which dealers are told to load over and above the 5% returns allowance.

### MR. EARL JARRED

PLEASE CONTACT US IMMEDIATELY:

Mrs. Michiko Sekine  
SEIJIHARA MUSIC PUBLISHERS  
1-1, Sakuraga-cho, Chiyodaku, Tokyo 100, JAPAN  
Tel. 03-3401-0355 Telex 279400 KIKOR

Any information about him is welcome!



## TEN-YEAR TALE

## Rodriguez is Australian Cult

SYDNEY In 1969 Australia's EMI Records, under a licensing agreement with Sussex Records U.S., released an album by (Sixto) Rodriguez entitled "Cold Fact." Within a year it had been deleted after selling just a few hundred copies.

During 1972-73, during Holger Brockman began to play the "Cold Fact" cut, "Sugarman," on an occasional basis. An immediate cult built up around the Mexican American social-conscience singer with a voice not unlike a cross between Bob Dylan and Jose Feliciano.

With the LP almost impossible to obtain by then, even on import, thousands of private cassettes began to circulate around the country.

When Brockman moved to the progressive rock format station, 2JJ, in 1975 he gave regular airplay to the artist's complete repertoire of two albums, and the Rodriguez cult began to take on awesome proportions—though the records remained elusive. (A small number of South African imports were launched, but were snapped up within days.)

Two Melbourne concert promoters, Zex Ertik and Michael Coppel, aware of the Sydney-based cult, contacted the artist's ex-manager Clarence Avant, who now operates the Tabu label in the U.S.

Avant agreed to the licensing of a compilation album, "Rodriguez At His Best," to the local Blue Goose independent label.

Gold sales of this 1977 release then persuaded Avant to allow the Australian availability of the original "Cold Fact" album which, without commercial airplay or film clip/television exposure, moved in excess of 40,000 units (double gold in this country).

Through Avant, Ertik and Coppel (as Australian Concert Entertainment) tracked down the artist in Detroit, where he was employed as a social worker for the mayor's depart-

ment, and also studying for a sociology degree. He was initially disinterested in touring Australia, and it was not until 12 months after first contact that he agreed to the proposal.

"The problem was," relates Coppel, "he had never played a concert

before, just bars and clubs, where he could rarely perform all his own material. He was just stunned by what was being put together for him in Australia."

Rodriguez arrived with two technicians. (Continued on page 90)

## U.S. PROMOTER LAUDED

## Russia Focus On Leiser

By VADIM YURCHENKO

MOSCOW Jacques Leiser, U.S. classical promoter and impresario is featured in Russia today as a national savior to the late St. Mark, in the tradition of presenting leading Russian classical artists to American audiences.

A story published about Leiser in *Muzikalnaya Zhizn*, leading Soviet bi-monthly music magazine, confirms Leiser's importance to the international aspirations of local musicians.

Leiser has collaborated with the Russian Giconcert booking agency for several years. First Russian artist to benefit from the liaison was pianist Lazar Berman, who made his first U.S. tour in January-February 1976. Though then unknown to American audiences, his tour was a complete sellout. Leiser later arranged other tours for Berman, who has now played more than 100 concert dates in the U.S.

It can also be argued that Berman has become better known in his native Russia since doing well in the U.S., and this can also be attributed to Leiser's efforts.

Daniel Shafarin, Soviet cellist, made his first U.S. tour in 11 years under the management of Leiser during the 1976-77 season.

Since then Leiser has presented many other Russian classical performers, some barely known to local audiences, including pianists Gri-

gori Sukolov, Igor Zhukov, Mikhail Petrus, Vladimir Feldman, violinist Oleg Kagan, and prominent Soviet singers Yegor Nesterenko and Zorab Sokhava.

In reciprocal deals, Leiser presents leading American artists to Russian audiences these days, pianist Leonard Shure being the first, followed by violinist Aaron Rosand.

## Italian Pop Acts Click In Poland

WARSAW The fast-building recent boom in the popularity of Italian pop in Poland was underlined by frantic crowd scenes to welcome Drupi here for a concert season.

His three shows in the Sala Kongresowa 3,500-seater hall were all sold out inside a couple of hours and he played nine other concerts, all to capacity audiences, in four other centers. His reception on arrival at Warsaw airport was reminiscent of crowd scenes at peak times of Western "pop-mania."

The surge in Italian pop interest here stems largely from Polish Radio, which pumps out much product by such acts as Umberto Tozzi, Maita Bazar and Santo Calafornia. No Italian pop recordings are officially available in Poland, but fans pay up to \$30 for black market product.



HOLLYWOOD DANCE—RCA Australia's promotion department takes its dance routines to Sydney's Radio 2UE in support of the first 45 by Ted Gardedzad, "Take Me Back To Hollywood" (singer is from the Polar Music stable). Seated, from left, is 2UE announcer, Chris Kearns, RCA promotion staffer, Al Thompson and on-air personality, Jackie Weaver. Standing are Annie Wright, left, and Shelley Bamford, both of RCA.

## Heatwave Settles Legal Action

LONDON Heatwave, chart act signed to GTO Records in this market (Epic elsewhere) with hits such as "Boogie Nights" and "The Groove Line" to its credit, has settled its "name-is-the-same" legal action out of court.

The group had started the battle against a London-based r&b band, Blast Furnace and the Heatwave, many months ago. It had been claimed that the latter shortened its name to just the Heatwaves, and played a gig at London's Marquee Club billed as such, using a similar type face to that regularly employed

by the much more popular CTO act Mark Cran, representing Heatwave, said his band's financial success could be damaged by a rival group having a similar name. He claimed that young people go out and buy records with the flimsiest information about the performers.

Johnny Wilder, Heatwave's singer and a U.S. citizen, ill in Ohio after an automobile accident, had produced an affidavit saying that Heatwave was formed in 1971, and had been successful in recent years.

Blast Furnace had been formed in 1975 for a one-off gig, then did nothing until July, 1977, when it re-emerged and gave rise to the start of the legal action.

The Blast Furnace group had claimed there was no confusion as it appeared as an "unkempt" band, while Heatwave was essentially neat and tidy.

However, Heatwave finally dropped its action in the wake of agreement that the offending word, "Heatwaves," was excised from the other group's billing.

## Seven Sider

LONDON—First heptagonal 45 has been released here by the Maccres label, featuring ex-Rubette T.J. Thorpe. The seven-sided disk is modeled on the British 50 pence coin, silver in color and retaining apl, if not economically, at 50p (£1). Each copy, claims label chief Tony Wolfrom, has "actual silver content."

2nd DISCOEXPO  
GENOA, 25th APRIL - 1st MAY 1979

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The Buddy Holly Story. Renzell previously scored Howard's "Cotton



# Lifelines

## Births

Boy, Peter Harper, Mrs. Nick and Janet Morris March 13 in Bellflower, Calif. Father manages a 1,000-acre Pizza store in Bellflower.

## Marriages

Eric Clapton to Pattie Boyd Harrison March 27 in Tucson.

## Deaths

Paul Case, veteran music publisher, March 12 in New York. He had been a manager for Miller Music, Chappell, and Hill & Range.

Samuel Altschuler, 93, father of CBS Records vice president of press and public affairs, Bob Altschuler, March 21 in Boston.

## CBS Makes a Deal

NEW YORK. CBS Records has signed a production agreement with the Interworld Music Group, whereby music soundtracks by the publisher will be brought to CBS for release.



**SUPER DUO—U2 artists Dottie West and Kenny Rogers meet the press after opening night of their Super Bowl week stand at the Diplomat, Hollywood, Fla.**

# General News

## Jack Mills Dies At 87

NEW YORK. Funeral services for Jack Mills, 87 who founded Mills Music almost 60 years ago, were held here Monday (26) with burial in Tanningdale L.I. He died in Hollywood, Fla. March 23.

Stanley Adams, president of ASCAP, and Leonard Feist, president of the National Music Publishers Assn., delivered eulogies.

Mills spent more than 40 years as head of his own company, which he sold in 1985 to Unities & Industries for a reported \$5 million. He had been in retirement since 1965.

In addition to the mark Mills made on the popular music scene, he pioneered the movement of pop publishing companies into the serious music and educational print field.

Under his direction, Mills Music published songs by such major pop figures as Duke Ellington, Dorothy Fields and Jimmy McHugh. Fab Waller and Leroy Anderson. One of his copyrights was "America's Starburst."

Mills was also among the first music publishers to establish music publishing affiliates abroad. He is survived by his widow, Estelle, two sons, Stanley and Larry, a daughter, Mrs. William Alpert and a brother, Sidney. Stanley Mills has operated his own publishing company, September Music, for the past 10 years.

## IRISH BAND, GREEN DISK

LOS ANGELES. St. Patrick's Day was celebrated by Phonogram and DJM Records with the release of a shamrock-shaped green promotional single by Irish rock band Horslips titled "Lunatics."

Disc was manufactured by Track Disc Corp., a division of Fitzgerald/Hartley which makes picture disks. The 45 rpm single was encased in plastic measuring 1 1/2 inches by 1 1/2 inches. It came with its own plastic clear see-through envelope. The tune is culled from the band's LP, "The Man Who Built America."

## Criminal Action

Continued from page 3

ally in this case a sentence of 58 years and fine of \$58,000.

According to the prosecutor, the case was initiated at the complaint of ASCAP, which controls rights to all the songs involved.

ASCAP claims to have twice sued the defendants for civil copyright infringement and says it obtained judgments against them for "in excess of \$20,000" in 1976.

Neither of the Pincus brothers could be reached and their attorneys indicated they had no comment.

AM AP general counsel Bernard Korman says that the Society proceeded with a criminal complaint because of the unique nature of this case.

Here you have a law on the enforcement of which is left to songwriters and is very expensive—dearly the attorneys. That the defendants allegedly did not satisfy the previous judgment was the determining factor in instituting the complaint, he adds, particularly since they have set up to apply for license.

**ROGER VODOURIS — Radio Dream, Warner Bros. BSK3290. Produced by Michael Omartian.**

Voudouris' second Warner Bros. album is an uneven but promising effort. His self-titled debut last year was a composite of different musical styles, touching rock, r&b, blues and even some jazz waves.

"Radio Dreams," although a more refined album, still fails to place Voudouris in a firm direction. There are uptempo, r&b, an instrumental, dance flavored songs and ballads, which are romantically inclined and pleasing. But judging the package as a whole, there is too much skating from idiom to idiom as if Voudouris can't decide which style suits him best, making it difficult identify him.

Voudouris' main strength appears to be his riveting guitar work. In all nine cuts, Voudouris' lead guitar stands out above the backing instrumentation which lacks the impressive playing of the Brecker Brothers on horns and the acoustic and rhythm guitars of Jay Graydon.

Michael Omartian's production is clean and clear as there is no studio wadding and overdubbing involved in the way of Voudouris' vocals and guitar.

The instrumentation is sparse but to the point. Occasional percussion, keyboards, bass and drums, along with background female vocalists are enough to sustain both the driving rock sounds and the more restrained cuts.

The most interesting cut is "Radio Dreams," an eerily, almost surrealistic tale about "in a radio dream where the rock ideal strikes back." Voudouris' strong vocal is firmly in command and "from the rock solid king becomes me."

Like most of Voudouris' songs there is an underlying theme of romanticism, rather than the cynicism (12/25) that is almost like a sweeping score with Omartian's tingling keyboards, Leland Sklar's bass, David Kemper's drums and percussion and of course Voudouris' guitar all meshing into a mood-setting piece.

# Closeup



**Roger Voudouris**

The opening cut, "Get Used To It," is the first single and currently riding the Hot 100. It's a charming uptempo tune with a driving bass beat and catchy vocal perfectly suited to an radio. Voudouris' voice soars and retreats and even has a subtle r&b flavor.

Again the tempo changes in "Does Our Love Depend On The Night," a soft melodic ballad in which the intonation of Voudouris' voice brings out the emotion of the song. Acoustic and electric guitar, Randy Brecker's flugelhorn solo and backing harmonies complement the vocal delivery.

"We Can't Say Like This Forever" has a catchy beat and is supported by outstanding guitar riffs.

"Anything From Me" is a schmaltzy love song with a clear vocal and acoustic and electric guitar highlights.

Another side of Voudouris is displayed in "We Only Dance," a light and breezy tune with a bouncy dance beat.

Voudouris states that "it's really hard to care for a love that's never there." The tender ballad "New Time Around" both the lyrical content and instrumentation gives the impression that the song is better suited as a motion picture theme.

Although the lyrics are written by Voudouris and Omartian if Voudouris can take hold of a specified direction he wishes to go, he can proceed to carve out an identity for himself. The weapons and talent are there.

**ED HARRISON**

## U.S. Exports Lag Behind Asian Instrument Imports

NEW YORK. While American exports of musical instruments rose last year by 18%, exports continue to lag behind the thriving import trade, which increased last year by 38% over 1977.

Pianos and organs lead the export increase with electronic organ sales hitting \$55.4 million last year (p.25), unit, representing a 26% increase in unit sales. Piano sales were by 42% (\$14.1 million), while the number of units sold (119,252) rose by 18%.

While there were no unit figures available for synthesizer and electronic exports, statistics show that they accounted for \$18.4 million in export sales last year, with most of the sales directed to the U.S.

Total exports of musical instruments achieved a dollar sale in 1978 of \$153,383,488, six times over the mark set in 1968.

The import-export figures are part of an analysis of U.S. Dept. of Commerce Tariff Commission data carried out recently by the American Music Conference.

While imports racked up an impressive dollar value of \$199,285,721 last year, the Music Conference notes that total imports "had not increased substantially" in 10 years "and in some cases have fallen." The dollar amount, it says, reflects a global inflationary spiral.

Nevertheless, 1978 was a good year for imports, according to Tariff Commission data, with Korea and Taiwan taking the lead from Japan in the number of guitars exported to America.

However, it is pianos that lead the import parade, accounting for one fifth of the total import dollar. More than 28,000 pianos were imported for a value of \$31.3 million. Japan is export leader by a wide margin, but Korean production doubled last year to 3,200 units.

More than one million acoustic guitars were imported last year, with a value of \$2.4 million.

Electronic organs, mostly from Japan, numbered 40,277 for a dollar value of \$12.9 million. The number of units increased by 31%.

## Billboard SPECIAL SURVEY For Week Ending 4/17/79

# Hot Latin LPs

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N. CALIFORNIA (Pop)		LOS ANGELES (Pop)	
THIS WEEK	TITLE—Artist, Label & Number (Billboard Label)	THIS WEEK	TITLE—Artist, Label & Number (Billboard Label)
1	PERDITO FERNANDEZ La Brea Norteño Vol. 2 (194)	1	RODIO DURCAL Vol. 2 (194)
2	ESTRELLAS DE ORO America (100)	2	IUAN GABRIEL Vol. 2 (194)
3	RODIO DURCAL Canto a San Carlos Vol. 2, Posita (194)	3	ESTRELLAS DE ORO America (100)
4	JULIO IGLESIAS Enconchos (MCA) 3127	4	JULIO IGLESIAS Enconchos (MCA) 3127
5	CAMILO SESTO Sentimientos (Fonit) 1042	5	CAMILO SESTO Sentimientos (Fonit) 1042
6	RIGO TOVAR Y SU COSTA AZUL No. 8 (MCA) 3127	6	VICENTE FERNANDEZ A Puro de Toluca (Capitol) 3126
7	VERONICA CASTRO Perlas (20)	7	ROBERTO CARLOS Amigo (Capitol) 3126
8	CHELO Cordero (Capitol) 3126	8	LUPITA ALLESLIO Canto a San Carlos (194)
9	JOSE JOSE Lo Pasa (Fonit) 1046	9	CHELO Cordero (Capitol) 3126
10	IUAN GABRIEL Vol. 2 (194)	10	PERDITO FERNANDEZ La Brea Norteño Vol. 2 (194)
11	VICENTE FERNANDEZ A Puro de Toluca (Capitol) 3126	11	JOSE JOSE Lo Pasa (Fonit) 1046
12	ESTELA NUÑEZ Para Toda la Vida (Posita) 1046	12	VERONICA CASTRO Perlas (20)
13	LA MIGRA Canto a San Carlos (194)	13	PUNTO 4 Amor en la Noche (194)
14	SACITARIOS La Carta (Compass) 3002	14	SALVADOR Vol. 2 (194)
15	JORGE VARGAS Ocho (194)	15	RIGO TOVAR Y SU COSTA AZUL No. 8 (MCA) 3127
16	RAUL VALE La Carta (Compass) 3002	16	MERCEDÉS CASTRO Perlas (20)
17	LOS FELINOS (MCA) 3127	17	LOS POTOS Perlas (20)
18	LOS BUKIS Amor en la Noche (194)	18	LA MIGRA Canto a San Carlos (194)
19	SALVADOR La Carta (Compass) 3002	19	CEPILIN Amor en la Noche (194)
20	LOS MUECAS Amor en la Noche (194)	20	LOS BABYS Amor en la Noche (194)
21	MERCEDÉS CASTRO Perlas (20)	21	RODIO DURCAL Vol. 2 (194)
22	ALBERTO VAZQUEZ Amor en la Noche (194)	22	YOLANDA DEL RIO Amor en la Noche (194)
23	LUPITA ALLESLIO Canto a San Carlos (194)	23	LOS YONICS Amor en la Noche (194)
24	CEPILIN Amor en la Noche (194)	24	GRUPPO MIRAMOR Amor en la Noche (194)
25	RAMON AYALA Amor en la Noche (194)	25	ACAPULCO TROPICAL Amor en la Noche (194)





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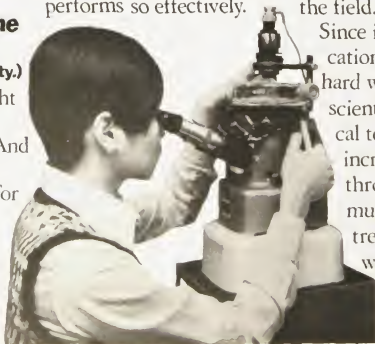
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Dr. James F. Holland

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On Warner Bros. records & tapes HS 3312



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Ed Rosenblatt,  
Senior Vice President, Director of Sales and Promotion

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‘One of the reasons I moved from being a program director at a radio station to working for a record company is because certain records give me chills, and I wanted to be in a position to do all I could for the music. *Dire Straits* gave me chills the first time I heard it... The record has such incredible appeal. When the electrician was in my house, he saw the album and said, All my friends really like that record. Then I figured this one was real.’

— Bonnie Simmons  
National Album Promotion Director

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Assistant to the Vice President of Sales

**S**ometimes everyone wants to go on the record. Since the auspicious, late '78 debuts of Dire Straits and Nicolette Larson, the talk has boiled up from every corner of the USA. The talk's come long; it's come short. And it's come charged with a run-away enthusiasm, the kind of unbounded praise you get from people who've just discovered something brand new. Which they have. The biggest fans of all, though, might just be in Burbank. The people who helped turn two new albums Gold talk about their work as if it were play.





"Enthusiasm was generated from all departments. There was a lot of energy and excitement on everyone's part. Dire Straits went from an unknown English band to an overnight success, and it's just the beginning..."

—Mark Maitland  
National Singles Sales Manager

## Nicolette Larson

"You could tell she was a star. There was something about her—her pig-tails—lots of things. She sparkled in a way that reduced everyone else in comparison."

—Andy Wickham  
Vice President/Director Country Music

"When I was managing Discount Records in Berkeley, Nicolette worked in my store. We'd drive to work together every day with a couple other people and Nicolette would always sing. Even when she was putting away records she was always humming. Now America hums while she puts them away."

—Hole Milgrim  
National Coordinator of Merchandising



"Mark Knopfler's guitar-playing is so distinctive and melodic—so clean. The tone he gets out of his guitar is really memorable, and besides that, the lyrics are interesting. It's a treat for your ears."

—Adam Somers  
Director of Merchandising/  
National Operations Manager

I was immediately impressed by Mark Knopfler's guitar playing. And lyrics rarely get to me, but these did. Ed Bicknell, the manager, and Robert Allen, the attorney, were sitting in my office while I listened. I remember thinking, 'We've got to have this, but be cool. Don't be over-anxious. Tell them you like it but don't tell them you're crazy about it. Don't show how you really feel!'"

—Roberto Peterson  
General Manager, West Coast A&R



I talked to Nicolette in order to help find her a producer. I liked her voice so much—even the sound of her speaking voice—that I decided to produce her myself: —Ted Templeton

Vice President/Executive Producer

Both Top 40 and Album Radio supported Nicolette immediately on release. The single 'Lotta Love' got tremendous backing from AM and FM program directors, music directors and air talent. Thanks to their continued support and direction and our enthusiastic promotion/sales staff, 'Rhumba Girl' (her second single) is off to a great beginning."

—Russ Thyret  
Vice President, Director of Promotion



In five months she's gone from 6 point type on the back of someone else's album cover to making headlines of her own."

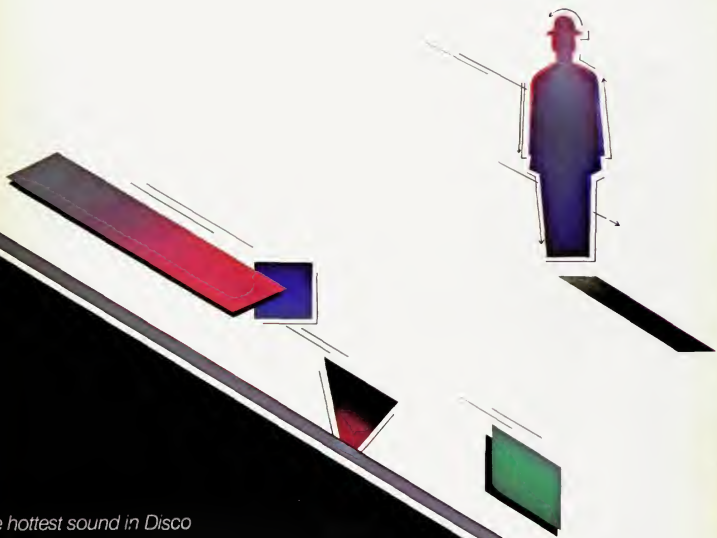
—Bob Merlis  
Director of Publicity



**Sometimes  
everyone  
wants  
to go on the  
record.**

# GINO SOCCIO

*outline*



*The hottest sound in Disco  
belongs to Gino Soccio  
and his Warner/RFC debut album, *outline*.*

**"Dancer"** is the single that is shaping *outline*  
as an across-the-board Disco, Soul and Pop hit.

Gino Soccio

*outline* (RCA 3309)

Disco: (RCA 3309) Soul: (RCA 3309) Pop: (RCA 3309)

Produced by Gino Soccio

The first step from the... **RCA Records**







# Billboard

## Chart Bound

LITTLE BIT OF SOAP—Bright Classics  
(Rings \$4895)  
SEE TOP SINGLE PICKS REVIEWS, page 109

WEEK	LAST	WEEK	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	WEEK	LAST	WEEK	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★	2	17	I WILL SURVIVE—Gloria Gaynor (Steve Fikaris) © Fikaris, J. Percept. Parkway 1400	ALM	69	3	LOVE TAKES IT—Gloria (Shirley) © W. B. Music, J. Percept. Parkway 1400
★	3	12	WHAT A FOOL BELIEVES—Dagmar Brothers (Tom Tompkins), © McDonald, E. Luggan, Warner Bros. 8775	WBM	36	37	EVERY TIME I THINK OF YOU—The Bachelors (Sam Fischer, P. Kennedy) J. Capitol, Chrysler 2779
★	3	1	TRAGEDY—Sam & Sam (Sam & Sam, Sam & Sam, Billy Golden, R. Gold, R. Gold, W. Gold, W. Gold)	CHA	59	6	RUBBER BISCUIT—Buck Ram (Buck Ram, J. Percept. Parkway 1400)
★	6	9	SULTANS OF SWING—Bee Gees (Bee Gees, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)	CHA	34	4	RENEGADE—Sly (Sly, J. Stone, AM 215)
★	5	17	SHAKE YOUR GROOVE THING—Pamela & Her 5 (Franklin Powers) © Fikaris, J. Percept. Parkway 1414	ALM	63	3	CRAZY LOVE—Alvin Starbuck (Alvin Starbuck, J. Percept. Parkway 1400)
★	18	11	MUSIC BOY—Faye Davis (J. Mills, From Moods, Parkway 1417)	CHA	46	7	ROXANNE—Sly (Sly, J. Stone, AM 215)
★	8	11	KNOCK ON WOOD—Doris Day (Frank Foster) © Fikaris, J. Percept. Parkway 1414	ALM	41	8	SOUVENIRS—Bee Gees (Bee Gees, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)
★	7	16	DO YA THINK I'M SEXY—Red Street (Tom Donahue, J. Stewart, C. Adams, Warner Bros. 8774	WBM	42	44	KEEP ON DANCIN'—Gloria Gaynor (Gloria Gaynor, J. Percept. Parkway 1400)
★	15	8	HEART OF GLASS—Bee Gees (Bee Gees, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)	ALM	47	6	ROLLER—April 20 (April 20, J. Percept. Parkway 1400)
★	12	11	LADY—Little More (Little More, J. Percept. Parkway 1400)	WBM	49	6	HERE COMES THE NIGHT—Bee Gees (Bee Gees, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)
★	13	11	STUMBLIN' IN—Santitas & Chris Brown (Santitas & Chris Brown, J. Percept. Parkway 1400)	WBM	53	6	ELENA—Bee Gees (Bee Gees, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)
★	13	11	I JUST FELL IN LOVE AGAIN—Bee Gees (Bee Gees, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)	ALM	46	48	OH, HONEY—Dagmar Brothers (Tom Tompkins) © McDonald, E. Luggan, Warner Bros. 8775
★	14	4	I WANT YOUR LOVE—Cher (Cher, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)	WBM	55	4	RICK "N" ROLL FANTASY—Rick Casperson (Rick Casperson, J. Percept. Parkway 1400)
★	14	4	HEAVEN KINGS—Dennis Sumner & Brother 5 (George Munro, Faye Davis) © J. Percept. Parkway 1400	ALM	56	3	BRIDGE OVER TROUBLED WATER—Linda Clifford (Linda Clifford, J. Percept. Parkway 1400)
★	26	4	REUNITED—Paulina & Her 5 (Paulina & Her 5, J. Percept. Parkway 1400)	ALM	61	4	HAPPINESS—Paulina & Her 5 (Paulina & Her 5, J. Percept. Parkway 1400)
★	26	4	GOODNIGHT THING—Maggie (Maggie, J. Percept. Parkway 1400)	WBM	51	22	SWEET LUI LOUISE—Linda Clifford (Linda Clifford, J. Percept. Parkway 1400)
★	21	11	LIKIN' IT UP—Bee Gees (Bee Gees, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)	ALM	51	19	FIRE—Paulina & Her 5 (Paulina & Her 5, J. Percept. Parkway 1400)
★	18	16	WHAT YOU WANT DO FOR LOVE—Bee Gees (Bee Gees, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)	ALM	59	4	SUCH A WOMAN—Linda Clifford (Linda Clifford, J. Percept. Parkway 1400)
★	22	9	HE'S THE GREATEST DANCER—Bee Gees (Bee Gees, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)	ALM	62	4	DISCO NIGHTS—Sly (Sly, J. Stone, AM 215)
★	25	9	TAKE ME HOME—Cher (Cher, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)	ALM	64	4	DON'T WRITE HER OFF—McGee, Carter & Hill (McGee, Carter & Hill, J. Percept. Parkway 1400)
★	28	9	IN THE NAVY—Gloria Gaynor (Gloria Gaynor, J. Percept. Parkway 1400)	ALM	55	20	A LITTLE MORE LOVE—Gloria Gaynor (Gloria Gaynor, J. Percept. Parkway 1400)
★	22	13	MAYBE I'M A FOOL—Santitas & Chris Brown (Santitas & Chris Brown, J. Percept. Parkway 1400)	WBM	56	58	AT MIDNIGHT—11 (11, J. Percept. Parkway 1400)
★	23	14	I DON'T KNOW IF IT'S RIGHT—Linda Clifford (Linda Clifford, J. Percept. Parkway 1400)	ALM	65	3	GOOD TIMES ROLL—Carpenter (Carpenter, J. Percept. Parkway 1400)
★	29	7	LOVE BALLAD—Gloria Gaynor (Gloria Gaynor, J. Percept. Parkway 1400)	ALM	73	3	FEELIN' SATISFIED—Bee Gees (Bee Gees, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)
★	27	9	PRECIOUS LOVE—Santitas & Chris Brown (Santitas & Chris Brown, J. Percept. Parkway 1400)	WBM	71	7	JUST WHEN I NEEDED YOU MOST—Bee Gees (Bee Gees, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)
★	30	8	BLOW AWAY—Gloria Gaynor (Gloria Gaynor, J. Percept. Parkway 1400)	ALM	72	4	CAN YOU READ MY MIND—Marlene Bach (Marlene Bach, J. Percept. Parkway 1400)
★	30	8	I GOT MY GIRL—Santitas & Chris Brown (Santitas & Chris Brown, J. Percept. Parkway 1400)	WBM	72	4	GET USED TO IT—Bee Gees (Bee Gees, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)
★	31	11	SUPERMAN—Bee Gees (Bee Gees, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)	ALM	74	3	I NEED YOUR HELP BARRY (Barry, J. Percept. Parkway 1400)
★	29	10	DON'T CRY OUT LOUD—Maggie (Maggie, J. Percept. Parkway 1400)	WBM	75	4	IF LYING YOU IS WRONG—Bee Gees (Bee Gees, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)
★	35	8	SHAKE YOUR BODY—Bee Gees (Bee Gees, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)	ALM	64	34	10G DO BUTTERFLY—Bee Gees (Bee Gees, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)
★	31	14	BIG SHOT—Linda Clifford (Linda Clifford, J. Percept. Parkway 1400)	ALM	65	33	THE CHASE—Bee Gees (Bee Gees, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)
★	52	5	LOVE IS THE ANSWER—Linda Clifford (Linda Clifford, J. Percept. Parkway 1400)	ALM	76	3	THE LOGICAL SONG—Bee Gees (Bee Gees, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)
★	33	17	CRAYZ LOVE—Alvin Starbuck (Alvin Starbuck, J. Percept. Parkway 1400)	WBM	67	68	5 TAKE IT BACK—Sly (Sly, J. Stone, AM 215)
★	36	10	BUSTIN' LOOSE—Cher (Cher, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)	ALM	78	3	CALIFORNIA DREAMIN'—America (America, J. Percept. Parkway 1400)

		TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
★	69	3	LOVE TAKES TIME—Ozma (Shirley) © W. B. Music, J. Percept. Parkway 1400 (MCA)
★	36	37	EVERY TIME I THINK OF YOU—The Bachelors (Sam Fischer, P. Kennedy) J. Capitol, Chrysler 2779
★	59	6	RUBBER BISCUIT—Buck Ram (Buck Ram, J. Percept. Parkway 1400)
★	54	4	RENEGADE—Sly (Sly, J. Stone, AM 215)
★	63	3	CRAZY LOVE—Alvin Starbuck (Alvin Starbuck, J. Percept. Parkway 1400)
★	46	7	ROXANNE—Sly (Sly, J. Stone, AM 215)
★	41	8	SOUVENIRS—Bee Gees (Bee Gees, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)
★	42	44	KEEP ON DANCIN'—Gloria Gaynor (Gloria Gaynor, J. Percept. Parkway 1400)
★	47	6	ROLLER—April 20 (April 20, J. Percept. Parkway 1400)
★	49	6	HERE COMES THE NIGHT—Bee Gees (Bee Gees, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)
★	53	6	ELENA—Bee Gees (Bee Gees, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)
★	46	48	OH, HONEY—Dagmar Brothers (Tom Tompkins) © McDonald, E. Luggan, Warner Bros. 8775
★	55	4	ROCK "N" ROLL FANTASY—Rick Casperson (Rick Casperson, J. Percept. Parkway 1400)
★	56	3	BRIDGE OVER TROUBLED WATER—Linda Clifford (Linda Clifford, J. Percept. Parkway 1400)
★	61	4	HAPPINESS—Paulina & Her 5 (Paulina & Her 5, J. Percept. Parkway 1400)
★	51	22	SWEET LUI LOUISE—Linda Clifford (Linda Clifford, J. Percept. Parkway 1400)
★	51	19	FIRE—Paulina & Her 5 (Paulina & Her 5, J. Percept. Parkway 1400)
★	59	4	SUCH A WOMAN—Linda Clifford (Linda Clifford, J. Percept. Parkway 1400)
★	62	4	DISCO NIGHTS—Sly (Sly, J. Stone, AM 215)
★	64	4	DON'T WRITE HER OFF—McGee, Carter & Hill (McGee, Carter & Hill, J. Percept. Parkway 1400)
★	55	20	A LITTLE MORE LOVE—Gloria Gaynor (Gloria Gaynor, J. Percept. Parkway 1400)
★	56	58	AT MIDNIGHT—11 (11, J. Percept. Parkway 1400)
★	65	3	GOOD TIMES ROLL—Carpenter (Carpenter, J. Percept. Parkway 1400)
★	73	3	FEELIN' SATISFIED—Bee Gees (Bee Gees, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)
★	71	7	JUST WHEN I NEEDED YOU MOST—Bee Gees (Bee Gees, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)
★	72	4	CAN YOU READ MY MIND—Marlene Bach (Marlene Bach, J. Percept. Parkway 1400)
★	72	4	GET USED TO IT—Bee Gees (Bee Gees, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)
★	74	3	I NEED YOUR HELP BARRY (Barry, J. Percept. Parkway 1400)
★	75	4	IF LYING YOU IS WRONG—Bee Gees (Bee Gees, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)
★	64	34	10G DO BUTTERFLY—Bee Gees (Bee Gees, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)
★	65	33	THE CHASE—Bee Gees (Bee Gees, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)
★	76	3	THE LOGICAL SONG—Bee Gees (Bee Gees, B. Gees, B. Gees, B. Gees, B. Gees, B. Gees)
★	67	68	5 TAKE IT BACK—Sly (Sly, J. Stone, AM 215)
★	78	3	CALIFORNIA DREAMIN'—America (America, J. Percept. Parkway 1400)

			TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
★	69	41	24	LE FREAK—Cher (Howard Lenny, Blue Bayshore) R. Rogers, R. Edwards, Music 215
★	80	3		SATURDAY NIGHT, SUNDAY MORNING—Bee Gees (Bee Gees, R. Edwards, Music 215) 54277 (Monroe)
★	71	42	25	Y.M.C.A.—Village People (Village People), J. Moron, J. Brown, J. Wells, Capricorn 345
★	84	2		OLD TIME ROCK & ROLL—Bee Gees (Bee Gees, R. Edwards, Music 215) 54277 (Monroe)
★	85	2		RHUMBA GIRL—Bee Gees (Tom Tompkins), J. Wachtman, Warner Bros. 8795
★	85	2		HEART TO HEART—Evelyn (Evelyn, J. Percept. P., Warner, C. Hill) Wonder Star 715 (Monroe)
★	86	2		DIAMONDS—Chris Rae (Tom Tompkins), J. Wachtman, Warner Bros. 8795
★	86	2		DON'T WANT NOBODY ELSE—Bee Gees (Bee Gees, R. Edwards, Music 215)
★	86	2		IT MUST BE LOVE—Alvin Starbuck (Frank Mills), J. Fabbiani, J. Wachtman, Warner Bros. 14512
★	88	2		YOU SAY IT ALL—Bee Gees (Bee Gees, R. Edwards, Music 215)
★	79	79	4	THE GRACE OF GOD FOR THE GUT—J. Wachtman (J. Wachtman, J. Fabbiani, J. Wachtman, Warner Bros. 14512)
★	89	2		MARIN' IT—Bee Gees (Bee Gees, R. Edwards, Music 215)
★	93	2		JUST THE SAME WAY—Jenny (Bee Gees, R. Edwards, Music 215)
★	93	2		HOT NUMBER—Fay (Fay, J. Percept. P., Warner, C. Hill)
★	83	87	2	I'LL COME RUNNING—Linda Clifford (Rick Casperson), J. Wachtman, Warner Bros. 8795
★	84	90	2	I NEED YOU—Linda Clifford (Rick Casperson), J. Wachtman, Warner Bros. 8795
★	84	90	2	GIVE ME AN INCH—Bee Gees (Bee Gees, R. Edwards, Music 215)
★	84	90	2	BOOY! HEAT—Bee Gees (Bee Gees, R. Edwards, Music 215)
★	84	90	2	I WHO HAVE NOTHING—Santitas (Santitas & Chris Brown, J. Percept. P., Warner, C. Hill)
★	84	90	2	DANCER—Santitas & Chris Brown (Santitas & Chris Brown, J. Percept. P., Warner, C. Hill)
★	84	90	2	LOVE IS GONNA BE AT LAST—Bee Gees (Bee Gees, R. Edwards, Music 215)
★	84	90	2	THE CRACK OF THE BAY—Linda Clifford (Linda Clifford, J. Percept. P., Warner, C. Hill)
★	84	90	2	HIGH ON YOUR LOVE SUITE—Bee Gees (Bee Gees, R. Edwards, Music 215)
★	84	90	2	I NEVER SAID I LOVE YOU—Bee Gees (Bee Gees, R. Edwards, Music 215)
★	84	90	2	I'LL SAY THE LOVE—Linda Clifford (Linda Clifford, J. Percept. P., Warner, C. Hill)
★	84	90	2	FOREVER IN BLUE JEANS—Bee Gees (Bee Gees, R. Edwards, Music 215)
★	84	90	2	STAY THE NIGHT—Bee Gees (Bee Gees, R. Edwards, Music 215)
★	84	90	2	HEATSEATS—Bee Gees (Bee Gees, R. Edwards, Music 215)
★	84	90	2	HARD TIME FOR LOVERS—Bee Gees (Bee Gees, R. Edwards, Music 215)
★	84	90	2	WATCH OUT FOR LUCY—Evelyn (Evelyn, J. Percept. P., Warner, C. Hill)
★	84	90	2	LOVE & DESIRE—Bee Gees (Bee Gees, R. Edwards, Music 215)
★	84	90	2	TOO MUCH HEAVEN—Bee Gees (Bee Gees, R. Edwards, Music 215)

# A LEGEND IN THEIR OWN PRIME.

The Statler Brothers' newest album takes them beyond superstars of country music to superstars in our country's musical tradition.

There's never been a better time than now to make their fame your fortune. "The Originals." Featuring the new single, "How to be a Country Star." # 55057



Produced by Jerry Kennedy SRM-1-5016

# THE

# STATLER

# BROTHERS



# Millie Jackson's new album is "A Moment's Pleasure." You'll love every moment.

There's pure pleasure in every song on Miller's new album. Her fantastic voice and witty reputation are perfectly combined on songs like "Never Change Lovers In

The Middle Of The Night." "We've Got To Hit It Off" and Millie's exciting version of "Kiss You All Over." Listen to Millie Jackson's new album. It's non-stop pleasure.

New from Millie Jackson.  
"A Moment's Pleasure." Featuring:  
"Never Change Lovers In The Middle Of The Night!"

Proprietor of Soul Station and Millie Jackson



A MOMENT'S PLEASURE

Millie Jackson

On Spring Records and Tapes.



# Billboard® TOP LPs & TPE.

SUGGESTED LIST PRICE										SUGGESTED LIST PRICE									
WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	Label, Number (Dist. Label)	WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	Label, Number (Dist. Label)	WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	Label, Number (Dist. Label)	WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	Label, Number (Dist. Label)
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	1	1	DOOMIE BROTHERS	Sparks Moving Flow Mercury 901 394	1	1	1	DOOMIE BROTHERS	Sparks Moving Flow Mercury 901 394	1	1	1	1	1	1	1	1	1	1
2	2	2	BEE GEES	Sparks Moving Flow Mercury 901 394	2	2	2	BEE GEES	Sparks Moving Flow Mercury 901 394	2	2	2	2	2	2	2	2	2	2
3	3	3	DRE STRATS	Dre Strats Mercury 901 394	3	3	3	DRE STRATS	Dre Strats Mercury 901 394	3	3	3	3	3	3	3	3	3	3
4	4	4	GLORIA GAYNOR	Love Tracks Mercury 901 394	4	4	4	GLORIA GAYNOR	Love Tracks Mercury 901 394	4	4	4	4	4	4	4	4	4	4
5	5	5	ROD STEWART	Wonder How Many Fun Mercury 901 394	5	5	5	ROD STEWART	Wonder How Many Fun Mercury 901 394	5	5	5	5	5	5	5	5	5	5
6	6	6	PLACIDAS & HENS	7 Red Polygram 901 394	6	6	6	PLACIDAS & HENS	7 Red Polygram 901 394	6	6	6	6	6	6	6	6	6	6
7	7	7	BILLY JOEL	5-Red Street Columbia FC 3549	7	7	7	BILLY JOEL	5-Red Street Columbia FC 3549	7	7	7	7	7	7	7	7	7	7
8	8	8	GEORGE BENSON	Love Tracks Mercury 901 394	8	8	8	GEORGE BENSON	Love Tracks Mercury 901 394	8	8	8	8	8	8	8	8	8	8
9	9	9	BOB CARMICHAEL	Don't Stop Believin' Mercury 901 394	9	9	9	BOB CARMICHAEL	Don't Stop Believin' Mercury 901 394	9	9	9	9	9	9	9	9	9	9
10	10	10	ALLMAN BROTHERS BAND	Laughlin Rogers Columbia FC 3549	10	10	10	ALLMAN BROTHERS BAND	Laughlin Rogers Columbia FC 3549	10	10	10	10	10	10	10	10	10	10
11	11	11	CHICK TUCKER	Chick Tuck At Budokan Epic 901 394	11	11	11	CHICK TUCKER	Chick Tuck At Budokan Epic 901 394	11	11	11	11	11	11	11	11	11	11
12	12	12	THE JACKSONS	Destiny Epic 901 394	12	12	12	THE JACKSONS	Destiny Epic 901 394	12	12	12	12	12	12	12	12	12	12
13	13	13	VILLAGE PEOPLE	Cosmo Columbia FC 3549	13	13	13	VILLAGE PEOPLE	Cosmo Columbia FC 3549	13	13	13	13	13	13	13	13	13	13
14	14	14	POCO	Legend Mercury 901 394	14	14	14	POCO	Legend Mercury 901 394	14	14	14	14	14	14	14	14	14	14
15	15	15	GEORGE HARRISON	Dark Horse (Mercury 901 394)	15	15	15	GEORGE HARRISON	Dark Horse (Mercury 901 394)	15	15	15	15	15	15	15	15	15	15
16	16	16	BUENA VISTA	Backin' Out (Mercury 901 394)	16	16	16	BUENA VISTA	Backin' Out (Mercury 901 394)	16	16	16	16	16	16	16	16	16	16
17	17	17	BLUES BROTHERS	Street Corner Full Of Blues Mercury 901 394	17	17	17	BLUES BROTHERS	Street Corner Full Of Blues Mercury 901 394	17	17	17	17	17	17	17	17	17	17
18	18	18	INSTANT FUNK	Instant Funk Mercury 901 394	18	18	18	INSTANT FUNK	Instant Funk Mercury 901 394	18	18	18	18	18	18	18	18	18	18
19	19	19	ELVIS COSTELLO	Armed Forces Mercury 901 394	19	19	19	ELVIS COSTELLO	Armed Forces Mercury 901 394	19	19	19	19	19	19	19	19	19	19
20	20	20	BOB WELCH	There Must Be A Place Mercury 901 394	20	20	20	BOB WELCH	There Must Be A Place Mercury 901 394	20	20	20	20	20	20	20	20	20	20
21	21	21	BLONDIE	Parallel Lines Mercury 901 394	21	21	21	BLONDIE	Parallel Lines Mercury 901 394	21	21	21	21	21	21	21	21	21	21
22	22	22	ROBERT CALDWELL	Don't Stop Believin' Mercury 901 394	22	22	22	ROBERT CALDWELL	Don't Stop Believin' Mercury 901 394	22	22	22	22	22	22	22	22	22	22
23	23	23	ANNE MURRAY	New Kind Of Feeling Mercury 901 394	23	23	23	ANNE MURRAY	New Kind Of Feeling Mercury 901 394	23	23	23	23	23	23	23	23	23	23
24	24	24	BARBIS	Head First Mercury 901 394	24	24	24	BARBIS	Head First Mercury 901 394	24	24	24	24	24	24	24	24	24	24
25	25	25	SISTER SLEDGE	We Are Family Mercury 901 394	25	25	25	SISTER SLEDGE	We Are Family Mercury 901 394	25	25	25	25	25	25	25	25	25	25
26	26	26	THE CARS	Destiny Mercury 901 394	26	26	26	THE CARS	Destiny Mercury 901 394	26	26	26	26	26	26	26	26	26	26
27	27	27	DOWN SUMMER	Down Summer Mercury 901 394	27	27	27	DOWN SUMMER	Down Summer Mercury 901 394	27	27	27	27	27	27	27	27	27	27
28	28	28	TOTO	Toto Mercury 901 394	28	28	28	TOTO	Toto Mercury 901 394	28	28	28	28	28	28	28	28	28	28
29	29	29	ANN STETSON	Knock On Wood Mercury 901 394	29	29	29	ANN STETSON	Knock On Wood Mercury 901 394	29	29	29	29	29	29	29	29	29	29
30	30	30	CHIC	CHIC Mercury 901 394	30	30	30	CHIC	CHIC Mercury 901 394	30	30	30	30	30	30	30	30	30	30
31	31	31	THE STAYFRAID	Breakfast In America Mercury 901 394	31	31	31	THE STAYFRAID	Breakfast In America Mercury 901 394	31	31	31	31	31	31	31	31	31	31
32	32	32	EDDIE MONEY	Like For The Taking Mercury 901 394	32	32	32	EDDIE MONEY	Like For The Taking Mercury 901 394	32	32	32	32	32	32	32	32	32	32
33	33	33	POLICE	Outlandish Mercury 901 394	33	33	33	POLICE	Outlandish Mercury 901 394	33	33	33	33	33	33	33	33	33	33
34	34	34	POWER SISTERS	Power Sisters Mercury 901 394	34	34	34	POWER SISTERS	Power Sisters Mercury 901 394	34	34	34	34	34	34	34	34	34	34
35	35	35	CHICK BROWN	The Soul Searchers Mercury 901 394	35	35	35	CHICK BROWN	The Soul Searchers Mercury 901 394	35	35	35	35	35	35	35	35	35	35
36	36	36	THE STAYFRAID	Breakfast In America Mercury 901 394	36	36	36	THE STAYFRAID	Breakfast In America Mercury 901 394	36	36	36	36	36	36	36	36	36	36
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67	67	67	THE STAYFRAID	Breakfast In America Mercury 901 394	67	67</													

# the Laws of Passion



JC-35708

Produced by Hubert and Ronnie Laws.

Hubert Laws, the *down beat* poll's #1 flutist, has a new album. "Land of Passion." Featuring Ronnie, Eloise, Deborah and Johnny Laws. On Columbia Records and Tapes.

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1990-1991

1. *Phragmites australis* (Cav.) Trin. ex Steud.

THIS WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION				THIS WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION				
			ALBUM	COMPACT DISC	CASSETTE	REF. TO				ALBUM	COMPACT DISC	CASSETTE	REF. TO	
			1	2	3	4	5	6	7	8	9	10	11	12
106	76	35	THE TALKING HEADS More Songs About Building And Road New York: Sire, Warner Bros.	1	1	1	107	108	10	HEAD EAST Live Arista	1	1	1	1
108	102	18	GRATEFUL DEAD Shakedown Street Arista	1	1	1	109	102	18	GRATEFUL DEAD Shakedown Street Arista	1	1	1	1
126	5	126	NARADA CHAMBERS WALKER Arista	1	1	1	127	5	127	ROBERT GORDON Rock Billy Boogie Arista	1	1	1	1
127	5	127	ROBERT GORDON Rock Billy Boogie Arista	1	1	1	128	5	128	EDWIN STARR Live Arista	1	1	1	1
111	98	12	EDWIN STARR Live Arista	1	1	1	112	98	12	EDWIN STARR Live Arista	1	1	1	1
112	84	20	SOUNDTRACK Mars Attacks! Columbia	1	1	1	113	103	23	STEVE MARTIN Live And Loud Arista	1	1	1	1
113	103	23	STEVE MARTIN Live And Loud Arista	1	1	1	114	115	29	CHUCK MANGIONE Children Of The Sun Arista	1	1	1	1
115	115	29	CHUCK MANGIONE Children Of The Sun Arista	1	1	1	116	115	29	CHUCK MANGIONE Children Of The Sun Arista	1	1	1	1
116	88	37	VAR HALEN Live Through This Arista	1	1	1	117	117	11	SAD CAFE Misplaced Ideas Arista	1	1	1	1
117	117	11	SAD CAFE Misplaced Ideas Arista	1	1	1	118	112	28	ALICIA BRIDGES Poster Arista	1	1	1	1
118	112	28	ALICIA BRIDGES Poster Arista	1	1	1	119	124	18	PETER DINKEL Rough Draft Arista	1	1	1	1
119	124	18	PETER DINKEL Rough Draft Arista	1	1	1	120	120	76	MEAT LOAF Eat A Little Meat Arista	1	1	1	1
120	120	76	MEAT LOAF Eat A Little Meat Arista	1	1	1	121	121	91	GREY & HARRIS You Saved Me Arista	1	1	1	1
121	121	91	GREY & HARRIS You Saved Me Arista	1	1	1	122	122	43	BRUCE SPRINGSTEEN Dancing Queen Arista	1	1	1	1
122	122	43	BRUCE SPRINGSTEEN Dancing Queen Arista	1	1	1	123	97	27	AL STEIN Time Passages Arista	1	1	1	1
123	97	27	AL STEIN Time Passages Arista	1	1	1	124	104	17	RICHARD PIERCE Wounded Love In Concert Arista	1	1	1	1
124	104	17	RICHARD PIERCE Wounded Love In Concert Arista	1	1	1	125	125	18	THE TAVARES Madame Butterfly Arista	1	1	1	1
125	125	18	THE TAVARES Madame Butterfly Arista	1	1	1	126	78	12	SOUNDTRACK Every Which Way But Loose Arista	1	1	1	1
126	78	12	SOUNDTRACK Every Which Way But Loose Arista	1	1	1	127	110	14	HOT CHOCOLATE Every 1/3 A Winner Arista	1	1	1	1
127	110	14	HOT CHOCOLATE Every 1/3 A Winner Arista	1	1	1	128	131	7	THE CLASH Give 'Em Enough Rope Arista	1	1	1	1
128	131	7	THE CLASH Give 'Em Enough Rope Arista	1	1	1	129	113	17	G & S Savory Arista	1	1	1	1
129	113	17	G & S Savory Arista	1	1	1	130	127	10	BEACH BOYS L.A. Light Album Arista	1	1	1	1
130	127	10	BEACH BOYS L.A. Light Album Arista	1	1	1	131	127	10	BEACH BOYS L.A. Light Album Arista	1	1	1	1
131	127	10	BEACH BOYS L.A. Light Album Arista	1	1	1	132	132	5	ELVIS PRESLEY Over The Hill Arista	1	1	1	1
132	132	5	ELVIS PRESLEY Over The Hill Arista	1	1	1	133	133	12	HOTCHOT Over The Hill Arista	1	1	1	1
133	133	12	HOTCHOT Over The Hill Arista	1	1	1	134	136	36	STUKSTER Over The Hill Arista	1	1	1	1
134	136	36	STUKSTER Over The Hill Arista	1	1	1	135	137	30	DAN FOGELBERG & TIM WEISBERG Rock Stars Of Different Mothers Arista	1	1	1	1
135	137	30	DAN FOGELBERG & TIM WEISBERG Rock Stars Of Different Mothers Arista	1	1	1	136	137	30	DAN FOGELBERG & TIM WEISBERG Rock Stars Of Different Mothers Arista	1	1	1	1

**TOP LPs & TAPE**

A-Z (LISTED BY ARTISTS)

[illegible]



MUSICAL CHAIRS

# Here Today, Gone Tomorrow, Back Again Next Day

By PAUL GRITIN

LOS ANGELES. Where are they now?

Not Meggill, former cochairman with Jerry Rubinstein of United Artists Records, says. "After I take a good rest, I'll be back in action around June 1."

To hide his time until he returns to the record business, Meggill is serving as associate producer (again with Rubinstein) of a Broadway comedy, "Break A Leg," starring Julie Harris and Jack Weston. The non-musical show, to be produced by "Anne" producers Steve Friedman and Irwin Meyer, will open at the Palace Theatre April 29.

Rubinstein explains that he and Meggill have a monetary interest in the show, along with James Nederlander and Warner Communications Inc. It's his first involvement in Broadway for either of them.

The day before the opening, on April 28, Rubinstein will marry Fran Rifkin, former assistant to Charlie Minoff at both United Artists and Xeti Records. After honeymooning in Europe, Meggill and Rubinstein will return in June to re-enter the business full-time. (Both he and Meggill are consultants and members of the board at UA at present.)

Will they retain their partnership after the Broadway project? "I think we'd like to," says Rubinstein, "but we haven't talked any definite plans with UA about forming a company." He says he's not about going to work for an existing company that idea doesn't really excite.

Meggill is even more emphatic. "I don't want to go to work for an existing company," he says.

Dave Hubert, who resigned Friday (30) as vice president of international at A&M, is launching Dave Hubert & Associates, a consulting firm dealing in record licensing, marketing, sales and publishing on a global scale. He will also produce classical recording sessions, something he did in the '50s, when he founded OmegaTape, which he says was the second prerecorded tape company in the U.S.

Hubert will continue as a consultant at A&M, where he has worked since 1966. His reason for leaving "Three years ago we had five or six overseas tours every year, currently there are 26 on the schedule. My job changed rather drastically from

being an international trouble-shooter to being a tour czar. I wanted to get back into more creative activities."

Hubert, who founded A&M's international department in 1968, will switch back and forth between his home in A, and the new firm's other office in Copenhagen.

Steve Diner, who was president of ABC until its sale to MCA three weeks ago says that he'll be announcing his plans within the next month. He notes it will be difficult to find a post at an existing record company.

Diner declines comment about a printed report that he is expected to return to CBS, where he once worked with a position in Europe.

Harvey Cooper, until recently senior vice president of promotion at 20th Century-Fox, has formed Westwood, a management, publishing (BMI-affiliated) and record production firm.

His initial signings are Steve Phillips, Richie Ligon and Willie H. Wilson. Wilson, of "Substitute," a big European hit for Clout and the B-side of Gloria Gaynor's "I Will Survive." Cooper is a partner with Bob Gaudio for aigan. None of the acts is yet signed to a record deal. The staff, in addition to president Cooper, includes Jose Quintana, engineer/producer, and Sheila O'Connell.

Amie Orleans, former vice president of sales and merchandising at ABC, has moved to become executive vice president and general manager of MCA-distributed Motion Records Inc.

Orleans will be responsible for sales, marketing and record advertising for Montage and will act as liaison with MCA.

Mike Maillard, who has instituted suit against his former employer MCA Inc. in Superior Court here seeking astronomical \$14 million damages (Billboard, Feb. 17, 1979), declined comment on any new projects. Maillard had been president of MCA until his removal last Christmas Day.

Barnes, former Motown president, was at NARM making contact with people. He hasn't announced any deals yet.

Bill Gallagher, former president of Audio-India, was also at NARM and still at liberty.

It appears that James Records is about to be phased out. Janus, the rock arm of the GRT Record Group released its entire staff, nine persons, Friday (30). Ed Delany, president of Janus and one other employee remain. The label's number one group Charley is also out on the street. Rumors have been circulating that the GRT Record Group, headed by Larry Wolf, may be sold to MCA Records. Meetings were going on Friday (30).

Polygram Distributing has notified its labels that it will not participate in the main retail chain and rackjobbing conventions coming up this summer. Labels can, however, go it on their own, which many intend to do. Expected music blockbusters at the Assn. of Independent Music Publishers luncheon meeting Tuesday (31) (in a battery of attorneys including moderator Martin Cohen, Fred Anns, Leonard Warner Bros. Music, Golan, Vince (Screen Gems) Fennell and Al Schlesinger, along with Run Gertz, who represents Max Williams Music, talk over synchronization rights. La Williams, a pioneer in music clearance, and the legal eagles will ponder what's up for film, tv, and videodisk and videocassette. It's at the Holiday Inn Hollywood.

The recent Easter Seals Tektelon raised a record breaking \$12,610,857. Last year's total was \$8 million. Co-host Don Kirshner exclaims that the music stars "really came out" to help. He and actor Jack Klugman managed the fundraising for 20 hours as the program was carried by 113 stations.

Among the music names participating were the Beach Boys, Donna Summer, Stevie Nicks, Gloria Gaynor, A Taste Of Honey, Frankie Valli, the Village People, Vanille Follies, Tony Orlando, the Commodores and Cheryl Ladd.

Recapitulating after the strenuous task, Kirshner proclaimed: "The incredible increase in the amount of money we raised shows what music people can do." For the pop and disco performers it marked their first participation in the Hollywood charity.

Kenny Rogers' "The Gambler," got numerous national news items, plays verbally when flamboyant former Marquette Univ. coach Al McGuire constantly referred to the line from the ditty, "you gotta know when to hold 'em, you gotta know when to fold 'em," throughout the NCAA basketball championship playoffs. But how does a licensing organization register a lyric reading only?

Robbie (The Band) Robertson finally got a starring movie role. And he'll also produce, "Carny," an original story about carnival life. Gary (Buddy Holly) Boney is on the supporting cast. The Ramones do a benefit April 10 to raise cash for bullet-proof vests for New York's finest. No punk rockers would've tried it five years ago.

Music Makers, Dadeland East Mall, Miami, was selling Bee, Cher, Dire Straits, Gloria Gaynor, Bob Welch and Arpeggio at \$3.99 and the Double, Rod, Bee Gees and Billy Joel at \$4.49 during the NARM convention period. Rich Bullock, Odyssey Records boss, held court on a boat tied next to the Diplomat during

## Inside Track

NARM. Look for Charlie Stewart, former ABC Records sales executive, to return to his native Texas in a new role. And expect a good number of the currently unemployed to make some serious occupational shifts.

Zillah Young, 33-year-old, co-founder of the Honolulu Symphony Chorus, was stricken with a heart attack while standing in the wings of the Blandford Concert Hall Tuesday (27).

Young had just finished a performance of Mendelssohn's "Elijah," and was standing in the wings, just out of view from the audience and waiting to take a bow, before he collapsed. The audience had no knowledge of her condition as they left the concert hall, but a chorus member with a knowledge of pulmonary resuscitation administered mouth-to-mouth artificial respiration until an ambulance arrived. Young was listed in critical condition the following day.

Tidbits From The NARM Convention: A group of prominent retail chain entrepreneurs reportedly grouped over the possibility of filing a class action over alleged violations of the Robinson-Patman and Sherman antitrust statutes. David Rachman, marketing professor at Baruch Univ. and NARM retailing consultant, provided the audience of retailers with an excellent outline for a regular audit of their operation.

When conventioners learned that the Bee Gees would perform on the same stage with brothers Andy and Gibb, the five-deep queue into the banquet hall room at the Diplomat Hotel at 15 minutes before the doors were scheduled to open held more than 1,000 persons.

Harry Bergman of Record Bar fame at the convention with Bertha looking great after surgery. Nate Doroff of Monarch Records, Los Angeles, missed his first NARM in 19 years. His spouse, Lila, a hospital nurse, left before the convention began. Buzz has NARM's Jay Cohen investigating Hawaii as a possible 1981 site for the conclave.

The 40-minute Polygram Distribution audio visual delayed a day when equipment failed, was an update of its 1978 Original Soundtrack Convention in January. New narrators Orson Welles peeked up the entire show. Casablanca gave away a Kiss portable machine at the end of its act, further carrying out its congame theme. A new Kiss LP and a U.S. tour, first in two years, were heralded in the film. Grapesure at NARM had split upping up though, with label denying. Film also announced Kidworld division for moppets and its book division, revealed earlier by Neil Bogart exclusively to Billboard.

A&M Records is hosting and sponsoring the first annual Herb Alpert 10-K Run, "Come Run With The Stars" fund-raiser April 28 at the Los Angeles Sports Park.

Proceeds will be mutually donated to the T.J. Martell Foundation for leukemia in New York and St. Elmo's Village in Los Angeles, a non-profit community organization.

## MCA Maps Far Out War LP Campaign

LOS ANGELES. MCA Records in conjunction with Far Out Productions has mapped a marketing campaign for War's "The Music Band."

This LP marks the group's 10th anniversary.

The campaign aimed at several markets including pop, r&b, jazz.

## Executive Turntable

Continued from page 4

tion for Epic. Grossman will base in St. Louis. At Big Sound Records, Wallingford, Conn., Douglas K. Snyder, co-founder of the label, named to head the department, while Robert K. DeLoach is named to head the department. Organizational restructuring of Rhino Records, Los Angeles, sees Richard Foos, a founder, assuming the title of president, Harold Brownson, the label's founder, becoming executive director, and Char Austin, who has been managing the company's warehouse, promoted to director of merchandising. At the label's new home, the new home for Warner Bros. Records, New York. He works with New Audiences Inc.

### Music Publishing

Jay Asher named to the Casablanca music publishing family of writers in Los Angeles. He will be associated with Rick's Music, Casablanca's BMI-affiliated company. He has been a musician and songwriter. John Lombardo named Intersong West Coast creative director in Los Angeles while Mark Rubino is appointed professional manager in New York. Lombardo has been an independent publisher while Rubino was an independent publisher. Neil Joseph is director of song promotion and development for the publishing division of the Benson Co., Nashville. He had been a freelance arranger and producer.

### Related Fields

Sylvie Brown is general manager of Star Tracks, a division of Mace Lipman marketing in Los Angeles. Mace Lipman marketing in Los Angeles is general manager, Mace Lipman marketing. Chuck Morris promoted to vice president of Lyline Presents, Inc., Englewood, Colo. He has been with the firm since 1976.

## Cutout Material Available

Continued from page 95

Marley are all also 8-track cutouts, as are "Black Sabbath," "Master Of Reality," "Black Sabbath Vol. 4," and "Greatest Hits" by Black Sabbath.

New wave cutouts are led by the Sex Pistols' "Never Mind The Bollocks" and the first two Ramones LPs. The first Blondie LP, on Private Stock, is also available, but hard to find. Other new wave LPs include "The Bells" by Billy Idol, "The Runaways," "Too Much, Too Soon," "Stiff Life," "New Boots And Panties" by Jan Brady, "Raw Power" and "Metallic KO," "The Idiot" and "I Use For Life" by Iggy Pop.

Also... This Is The Modern World... by the Jam, "Life On The Line" and "Damage Done" by the Jam, "The Hot Rods," "Tuff Darts,"

"Radio Lighthouse" and "Honey" by Patti Smith, and "Robert Gordon With Link Wray" and "Fresh Fish Special" by Robert Gordon.

"Rock And Roll Heaven," "Crazy Like A Lizard Baby," "Berlin," "Dilly, Dilly Dance," and the notorious "Metal Machine Music" are all cutouts. "The Love Train" and "Johnny's" by Gloria Gaynor are two discs out currently available. So is "Flame" and "Portfolio" by Grace Jones, "The Yellow Black Bird," by the Sal social Orchestra, "From Disco To Disco" by the "New York City" "Greatest Hits" and "Kool Jazz" by Kool & the Gang, "Silver Convention," "Disco Express," "Vicki Sue Robinson," "Midnight Love Affair" by Carol Douglas, "Legendary Sing Album," by the Trauma.

AOR, MOR and Latin audiences is touted as one of the most diverse in MCA's history.

A program will be mounted in top Latin markets including a print campaign in regional and national Latin publications.

A special Spanish language record is being developed and is expected to begin airing in about a week.

The label will attempt to develop the LP in the teen market through fan magazine contests, LP giveaways, and promotional contests at all levels. War is set to appear on numerous television shows including "Midnight Special," "American Bandstand" and "Soul Train."

"Good Good Feeling," a cut from the LP will be released both as a 7-inch and 12-inch single.

## Record World

Continued from page 3

follow with \$25,000 or \$30,000 to invest—one who probably can't afford to be a big-time investor," he says. "The record business is a business, she's not interested in any partnership arrangements." Generally, if someone says he's interested in a partnership franchise, I discourage them," DeMunnich says. "I want one person per franchise."



**Jay Ferguson**  
**REAL LIFE AIN'T THIS WAY**  
 Produced by Jay Ferguson and Ed Marshall  
 Executive Producer: Bill Szymczyk



(ISC 158)



**Jerry Lee Lewis**  
**JERRY LEE LEWIS**  
 Produced by Ronet Howe

(ISC 164)

**Susie Allanson**  
**HEART TO HEART**  
 Produced by Ray Ball



(ISC 177)

# WE'RE ROCKIN' THE COUNTRY

**VERN GOSDIN**



**YOU'VE GOT SOMEBODY**

**Vern Gosdin**  
**YOU'VE GOT SOMEBODY**  
 Produced by Gary Paxton

(ISC 188)

**Wood Newton**  
**WOOD NEWTON**  
 Produced by Evan Stevens



(ISC 176)



**Tommy Overstreet**  
**I WILL NEVER LET YOU DOWN**  
 Produced by Bob Millum

(ISC 179)

**New on Elektra/Asylum  
 Records and Tapes**

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# Find New Heights With Supermax\*!

*This week is the world's premiere for **Fly With Me**,  
a new sound adventure by Supermax.*

*Produced by Peter Hauke  
for Rockoko Productions, Frankfurt, Germany*

*Soon to be released in the United States.*



On Enigma Records and Tapes.